Jaina Grantha Bhaṇḍārs In Rājasthān

(A thesis approved by the University of Rājasthān)

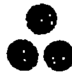
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M A, Ph D, Shastri

Forward

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Jaina Grantha Bhaṇḍārs in Rājasthān

PUBLISHER'S NOTE

It gives me great pleasure in presenting the "Jaina Grantha Bhandars in Rajasthan" to the readers It is a thesis written by Dr K C Kasliwal and approved by the University of Rajasthan for Ph. D Degree This work contains a complete description of the 100 Grantha Bhandars situated through out Rajasthan In my opinion this is the first work of its kind where comprehensive information about Jain Literature written in Prakrit, Samskrit, Apabhramsa, Hindi and Rajasthani has been given From the work it is clear that Jains of Rajasthan took great interest in the safe preservation of the manuscripts written not only by the Jain authors but also by the non-Jain authors I think it will greatly help to the students of Indian Literature and especially of Jain literature

This is the 13th volume of the publication made by the Research Department of Shri Digamber Jain Atishaya Kshetra Shri Mahavirji Four volumes of detailed catalogues of Jain Grantha Bhandars of Rajasthan have been published so far and the 5th volume is under compilation in which a detailed list of 20 thousands manuscripts will be given Apart from the publication of the catalogues, two old and valuable works of Hindi Literature 'Jinadatta charita' and 'Pradhumna charita' have so far been published and which were welcomed by the Hindi scholars as an asset to the literature Recently we have also published a collection of Hindi Padas called 'Hindi Pada Sangrah' in which 400 padas composed by about 40 Jain poets have been given

In the last I feel pleasure in recording my thanks to the author of this book and to Dr H L Jain who has kindly written forward of the book

Mahavir Bhawan,
Jaipur
Dated the 10th Sept , 1967

Gaindi Lal Shah
Hon Secretary



FOREWORD

It will be readily accepted that the basis of all civilization and culture is intellectual activity of man. But the earliest human thoughts and feelings were all lost to us for want of any material preservation of the same A new age dawned when the thought-activity began to find expression in various kinds of crafts and arts This may be said to be the dawn of history It was however at a very late stage that man learnt to express his thoughts in language and record the same in some material form Thus literature began to grow, human knowledge began to accumulate and each generation grew wiser and wiser by the recorded ideas and experiences of their predecessors. Art collections and literaries may therefore be said to be the most valuable part of national wealth, as on them is based the pride of heritage and the pace of future progress

During the last few centuries every progressive country has not only adopted serious measures to preserve all its ancient art and literary treasures, but has also taken steps to discover even those archaelogical remains which lie hidden underground And it is on all these finds that the magnificent structure of history has been built

Amongst these sources of history and culture the literary monuments of the past ages rank supreme Unfortunately, in our country the search for old manuscripts though going on for atleast one century, has not yet been exhausted Numerous manuscript-stores attached to public temples and private libraries have not yet been properly catalogued and even a casual inspection brings to light valuable works unknown so far. This is particularly the case with the Jaina libraries known as Shāstrs Bhandars, Dr H D. Velankar listed no less than 121 catalogues of Mss in his Jinaratna-kośa published in 1944 Many more catalogues have since been published the most important of them being those of Jaisalmer and Rajsthan Shāstra Bhandars in several volumes

In the compilation and publication of the Rajasthan catalogues Dr Kastoor-chand Kashiwal played an important role, and he followed up his efforts by a research thesis on "Jaina Grantha Bhandars in Rajasthan" which was approved by the University of Rajasthan for the award of the Ph. D Degree It is very gratifying to know that this valuable work is now being published The wealth of information brought together in this volume will, I am sure, be found to be very useful to those who are interested in the search for MSS So for as I know, it is for the first time

that a systematic study and research has been made on a subject like this. Much welcome light has been shed here about the ancient art of calligraphy as well as on hundreds of manuscript libraries in Rajasthan and outside, by reading which vivid picture comes before our eyes how knowledge was preserved and disseminated in ancient times Owing to the new arrangements of the chief manuscript stores and their published lists, it is now for more easy to make use of the MSS, than what it was about thirtyfive years back when I visited Jaipur in search of Apabhramsa works and had to make huge efforts for about two weeks in order to get even a glimpse of the Bhandar at Amer Dr Kashwal has laid the scholarly world under a deep debt of gratitute by his efforts in compiling the lists and by giving them the present valuable work I very much wish that similar efforts were made regarding the other parts of our vast country, and their literary treasures are made fully known to the scholarly world before they are irretrievably lost by sheer passage of time and lack of that system of copying and recopying the mss, which kept them alive for centuries in the part

Jabalpur University,
8th September, 1967

H L Jain

PREFACE

An attempt has been made in the following pages to give a detailed account of the Jaina Grantha Bhandars of Rajasthan in particular and of India in general A list of Jaina Bhandars situated throughout the country has been given but it is not exhaustive Some details of the contents of some of them would be found in chapter II. This thesis is related mainly to the Jaina Grantha Bhandars of Rajasthan situated at capitals and important towns of the integrated princely states It embodies the categories of the manuscripts, especially rare and unpublished ,alongwith some details of material of various types available in the Bhandars. Most of the Bhandars described have been visited by me and in some cases the catalogues of their contens have been prepared and the importance of certain manuscripts has been pointed out

This thesis has been prepared under the supervision of Dr M L Sharma, M A D Litt Professor and Head of the Department of History, University of Rajasthan who worked hard for me and whose valuable guidance enabled me to complete this work in time I am deeply grateful to him I am also indebted to the Managing Committee of Shri D Jain Atishaya Kshetra Shri Mahaveerji, its President Dr. R. M Kasliwal and Secretary Shri Gaindi Lal ji Shah whose munificence and interest are responsible for the publication of this thesis. I am equally thankful to Pt. Chainsukh Das ji Nyayatirtha who inspired me to take up research work and my colleague Shri Anoop Chand ji Nyayatirth for his cooperation and assistance as also to Shri Prem Chand and Shri Agar Chand ji Nahta

To Dr Hira Lal ji Jain, I am much indebted for his foreward to this book

Kastoor Chand Kasliwal

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JAINA GRANTHA BHANDARS
IN
RAJASTHAN
BIKANER
SARDARSHAHAR
CHURU
JHUNJHUNU
BIKANER
FATEHPUR
TIJARA
KAMA
SIKAR
BHADWA
ALWAR
DEEG
BHARATPUR
PHALODI
NAGAUR
KUCHAMAN
AJABGARH
BASWA
JAISELMER
JAIPUR
DAUSA
BAYANA
HINDAUN
VAIRA
MOZMABAD
SRI MAHAVIRJI
JODHPUR
KISHANGARH
AHORE
AJMER
AJMER
KARAULI
LOHAWAT
MALPURA
BEAWAR
TONK
SAWAI MADHOPUR
TODARAISINGH
SOZAT
PALI
INDERGARH
BUNDI
BHILWARA
KOTA
UDAIPUR
KOTA
CHITTOR
UDAIPUR
JHALARAPATAN
RISHBHA DEVA
DUNGARPUR
SAGWARA

INTRODUCTION

In ancient India writing was not in practice. The memory of the people was so sharp that they felt little need for the art of writing. It was considered to be a sin to reduce the sacred texts to writing. So education was imparted orally from generation to generation. It was not the case with the Jainas only. The non-Jainas also had the same method of imparting the knowledge. The entire Vedic Literature in the beginning was oral, The texts were ordinarily recited and handed down orally from preceptor to disciple. The students used to get the texts by heart without a single error in pronunciation and accent for which there are definite rules. The Vedās are called Śruti owing to this oral system of learning.

According to the Jaina legends the gospels preached by all the Tīrthankaras were oral and upto Mahāvīra, the last and twenty-fourth Tīrthankara the same system of preaching the sermons orally remained in practice but the art of writing existed in Mahāvīra's time though it was not used in writing down the books. According to Jaina Purānas[1] the first Tīrthankara Lord Rișabhadeva taught his two daughters named Brāhmī and Sundarī. The Brāhmi script was later on became famous after her name[2]. There are references in ĀVAŚYAKANIRYUKTI BHĀṢYA that Brāhmī script was originated by Lord Ādinātha. Thus the Jainas also shared the general Indian averseness to reduce the sacred texts into writing. When the literature grew more voluminous the sūtra system was adopted as it was a very easy form for remembering the sacred literature. Much knowledge can be imparted in few words. The teachings of Lord Mahāvīra were reduced to Sūtra form by Gautama Gandhara who was the head of Jaina hierachy and received direct teachings from omniscient Mahāvīra. Thus the whole of the Dwādaśānga Vānī is in Sūtra form. But gradually the sūtra system also could not help in preserving knowledge and the general attitude for not reducing the sacred texts into writing was modified.

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1 इत्युक्त्वा महुराशास्य विस्तीर्णे हेमपट्टके ।
अधिवास्य स्वचित्तस्था श्रुतदेवी सपर्यया ॥ १०३ ॥
विभु करद्वयेनाभ्या लिखन्नक्षरमालिकाम् ।
उपादिशल्लिपिं सख्यास्थान चाङ्कैरनुक्रमात् ॥ १०४ ॥
—Ādipurāna, 16th Parwa

2 (a) लेह् लिविवीहाण जिणेण बभोइ दाहिण करेण ।
—Āvaśyakaniryktı Bhāsya

(b) तथा 'बभि' त्ति ब्राह्मी=आदिदेवस्य भागवतो दुहिता ब्राह्मी वा सस्कृतादिभेदा वाणो नामाश्रित्य तेनैव दर्शिता अक्षरलेखनप्रक्रिया सा ब्राह्मी लिपि ।
—Samavāyānga Sūtra Ṭikā P 36

WHY SACRED TEXTS WERE REDUCED TO WRITING

The sacred texts which were previously in the form of sūtrās began to increase rapidly Besides, new works came into being, texts on several subjects were written and commentaries and bhāṣvas on the original texts were made and this multiplication of knowledge necessiated the reduction of the sacred texts to writing

RECURRING & DEVASTATING FAMINES

After the nirvān of Mahāvīra in 527 B C[1] famines visited the land pretty often[2] During Maurya Candra Gupta's reign there was a continuous draught for 12 years This was followed by another famine which also lasted for a long time After the time of Sthool Bhadra, there was again a famine[3] In short after nirvān of Mahāvīra several famines came in the country and due to these famines the retentive power of the memory of people began to decline.

Owing to the frequent famines many Jaina monks died The knowledge which was in the memory could not be saved from destruction Owing to only these famines Ācārya Bhadra Bāhu who had the complete knowledge of the sacred texts also migrated to south with a large body of Jaina monks numbering about twelve thousand[4], where most of the monks died After the death of Bhadra Bāhu the complete knowledge of the sacred texts was lost

CONFERENCES TO PRESERVE THE TEXTS

In the absence of Bhadra Bāhu who migrated to South India, Sthūla Bhadra who had the less knowledge of the Pūrvas became the Head of the Community which remained behind in Magadha There was fear that the knowledge of the sacred texts might lapse into oblivion A council of the Jaina monks who were in the North India was convened in Pātliputra at which eleven Angās were compiled and the remanants of 14 Pūrvas were united to form 12 th Anga the Ditthivāya This was the first attempt made by Jainas to reduce the sacred texts to writing But when the adherents of Ācārya Bhadra Bāhu returned to North, they saw a big change among the Sādhus It is also said that they had also changed the sacred texts though slightly At this time Digambaras refused to acknowledge the canons compiled by Sthūl Bhadra and his followers and they declared that the Pūrvas and Angas taught by Mahāvīra were lost to a great extent

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1 Jacobi-Kalpa Sūtra- Introduction P 8

2 Ancient India Vol III, by T C Shah

3 History of Jain Monachism by S B Deo P 20

4 Mediaeval Jainism by B A Saktore P 3

After the Pāṭliputra conference several attempts might have been made to compile and reduce the sacred texts into writing, but two of them are important, one made by Digambaras and the other by Swetāmbaras As for Digambars sources Shri Dharasenācārya[1], the last Acārya who had retained the knowledge of one fraction of Angās and Pūrvas felt the necessity of preserving the remaining Jñana (knowledge) He called two sages who afterwards became famous as Puspadanta and Bhūtabali[2] and taught them the portion of the fifth anga Viyāhapannatti and twelth Anga Ditthivāya These were subsequently reduced into writing in Sūtra form by the two eminent pupils Puspadanta composed the first 177 sūtras which are all embodied in the present "SATPRARŪPANĀ" and his colleague Bhūtabali composed the rest which is called ṢAṬA KHANḌĀGAMA The date of composition of the above work is about 1st or second century B C

As per Swetāmbars[3] sources it has been stated that a second attempt was made in Vīr Samvat 980 (in about the middle of 5th or beginning of the 6th Century) A council was held at Vallabhī in Gujrāt for the purpose of collecting the sacred texts and writing them down The Conference was attended by a large number of Jaina monks and was presided by Devardhigani Ksamāsramana, the head of the school and with the common consent by the Jaina monks who were present at that time, the Angas and upāngas were comitted to writing

Thus it is certain that the system of writing down the manuscripts was in practice even before Bhadra Bāhu as the works of Sidhānta cannot have originated at one period It may be true that canons which were compiled by Puspadanta and Devardhigani was the result of a literary activity that must have begun as soon as the organisation of monastic life was firmly established As a matter of fact there are inscriptions of the 1st and 2nd century B C which confirm that the art of writing was much developed in those days Thus it can safely be said that Devardhigani's labour consisted merely of compiling the sacred texts partly with the help of old manuscripts and partly on the basis of oral traditions This was the beginning of the religious manuscripts

FACTORS WHICH HELPED THE ESTABLISHMENT OF THE GRANTHA BHANDĀRS

When the method of writing down the sacred texts was fully adopted, it was but natural that great and best efforts were made to write down all the texts which were in existence On seeing the increasing number of the manuscripts day by

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1 Preface to Mahābandha p 14 and Srutāvatār p 316

2 Ibid by Vivudh Śridhar

3 Bhārtiya Jaina Śraman Sanskriti Ane Lekhan Kalā p 16

day, the Ācāryas and the Head of Community decided that the temples should be the place where these manuscripts should be preserved as they were the only place where the manuscripts could be kept safe and could be easily accessable to the scholars The place began to be called by the name of Grantha Bhaṇḍārs i e Storehouses of knowledge They are also called Śāstra Bhaṇḍārs

SĀDHU S WORK

The Jaina monks gave their best support to the establishment of the Grantha Bhaṇḍārs as they realised their great educational and social value Since Ācārya Bhadra Bāhu upto 16th Century A D there were powerful personalities among them and their influence on the public was tremendous They used to travel through out the country on foot and explained to the Jaina intelligentsia the importance of the sacred texts Ācārya Kunda Kunda, Umāswāmi, Sidhasena, Devanandi, Devardhigani, Aklank, Haribhadra Sūri, Jinasena, Gunabhadra and Hemcandra etc, not only filled the Śastra Bhaṇḍārs with their own works but preached the importance of writing down the manuscripts to the masses They took initiative in the foundation of these Bhaṇḍārs They spent the best part of their life in establishing these store houses of knowledge for the posterity[1]

They explained to the masses that writting down of the manuscripts is not only essential from the educational or religious point of view but it is also a great source of earning goodness (Punya) for future If we read the prasastis which are written at the end of the manuscripts, we shall see that most of the manuscripts have been copied out due to the result of teachings of these monks[2] The Acāryas prea-

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(1) एहु सत्थु जो लिहइ लिहावट, पढइ पढावह कहइ कहावइ ।
जा णरु णारि एहु मणि भावइ, पुणह अहिउ पुण्यफलु व पावइ ॥

—Vaddhāmān Kahā by Narsena

ये लेखयन्ति जिनशासनपुस्तकानि, व्याख्यानयन्ति च पठन्ति च पाठयन्ति ।
श्रवणन्ति रक्षणविधौ च समाद्रियन्ते, ते देवमर्त्यशिवशर्म नरा लभन्ते ॥

—Updesa Tarangani

(2) ये लेखयन्ति सकल सुधियोऽनुयोग शब्दानुशासनमशेषमलकृतीश्च ।
छन्दांसि शास्त्रमपर च परोपकारसम्पादनैकनिपुणा पुरुषोत्तमास्ते ॥६४॥
कि कि तैर्न कृत न कि विवपित दानप्रदत्त न कि ।
केवाऽऽपन्न निवारिता तनुमता मोहार्णवे मज्जताम् ॥६५॥
ना पुण्य किमुपार्जित किमु यशस्तार न विस्तारित ।
सत्कल्याणकलापकारणमिद यै शासन लेखितम् ॥६६॥

ched that one who does not write or persuade others to write the Granthas or manuscripts is good for nothing Only those persons are regarded high and noble who distribute the manuscripts to others for the sake of spreading knowlege[1]

At the end of most of the manuscripts we find the following words written "one who writes or makes individuals to write, one who hears or one who makes others to hear, one who gives or one who makes others to distribute, is noble and sharer of Punya. He will surely attain Nirvān some day The Jaina teachers also stressed the daily reading of these manuscripts and due to inclusion of the Swādhyāya (self-reading) in the six duties for a layman, the system of writing of the manuscripts increased day by day and more and more books were placed in the śāstra bhandārs as they were the centres of reading

BHAṬṬĀRKAS & JATĪS

Bhattārkas and Jatīs or Śrīpūjyas and their disciples called Mandalācāryas, Pāndyās and Brahmacārīs etc were the originators of the Caityawāsi system The Bhaṭṭārkas and Jatīs had great influence on the Jaina community for about seven to eight hundred years Besides their other contributions to the Jaina community, their services towards the establishment of the Śāstra Bhanḍārs were valuable and noteworthy Though they used to travel throughout the country but for a sufficient time and specially in rainy season they used to live at fixed places and such places of their stay became the centres of the manuscript libraries They were great scholars also They wrote works themselves and placed their copies in the various temples Even today the centres of these Jaina Monks are the big centres of Śāstra Bhandārs, namely Nāgaur, Āmer, Ajmer, Pātan, Jaisalmer Ahmedābād, Bikāner, Jaipur Kāranjā, Dūngarpur Jainabidri All the Grantha Bhanḍārs were established by these Bhattārkas As for example the Śāstra Bhanḍār of Āmer was established by the Bhaṭṭārak Mahendra kīrtī in the 17th Century The Granth Bhanḍār of Ajmer was founded by the Bhattārak in 12 th Century The famous Granth Bhanḍārs of Nāgaur and Jaiselmer were established in Samvat 1572 (1515 A D) and in 12th Century respectively They used to engage several scholars and copyists to copy out the works On

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(1) (a) तहि केवलि चरिउ अमरछरेण, णायणदी विरयउ विछरेण ।
जो पढइ सुणइ भावइ लिहेइ, मो सासय सुहु अविरल लहेइ ।।
—Sudansana Cariyu by Naynandi

(b) पढ़ै सुणै उपजै सुबुधि हवै, कल्याण शुभ सुख धरण ।
मन हरषि मनोहर इम कहै, सकल संघ मंगल करण ।।
—Dharma Pariksā by Manohardās

religious days they pressed the masses to present such manuscripts to the temples and Granth Bhandārs Most of the manuscripts which are available in the Libraries, were presented to the temples by the Śrāvakas on the advice of these monks

(1) As for example a copy of Uttarapurāna of Puspadanta was presented to Muni Dharmacandra by Śri Paharāja and Dhanaraj and his wife Pātamdey in Samvat 1577 (1520 A D) after getting the manuscript written[1]

(2) In Samvat 1533 (1476 A D) Dhanakumār Carita was copied for the sake of Muni Ratan Bhūṣana and presented to him by Sāha and Dāsā at Nayanpur[2]

(3) In Samvat 1616 (1559 A D) the manuscript of Pāndava Purāna was presented to Mandalācārya Lalitakīrti at Āmer by Śri Nemā in the Neminatha Jain temple[3]

(4) The manuscript of Yasodhara Carita was presented to Ācārya Śubha Candra who was the pupil of Bhattārak Candrakīrti by Sāh Nāthu in Samvat 1661 (1504 A D)[4]

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(1) सवत् १५७७ वर्षे नागपुर वास्तव्ये साधु अर्हदास तद्भार्या अल्हासिरि तत्पुत्र साधु पहराज द्वितीय धनराज भार्या पाटमदे एतैरिद शास्त्र लिखाप्य मुनिश्रीधर्मचद्राय दत्त ।

--*Uttarpurāna Ṭīka-Āmer Śastra Bhandār*

(2) सवत् १५३३ वर्षे पौष सुदि ३ गुरौ श्रवणनक्षत्रे श्रीनयनपुरे सुरत्राण गयासुद्दीन राज्ये तच्छिष्य मुनि रत्नभूषण तन्निमित्तं खडेलवालान्वये साह नाथू तद्भार्या नैणसिरि तयो पुत्रा पचायण भार्या पु सरी । साह तेजा भार्या तेजासिरि तत्पुत्र साह डू गर । साह गोल्हा भार्या गोल्हसिरी तयो पुत्री साह दासा तयो निजज्ञानावरणीय कर्मक्षयार्थमिद धन्यकुमारचरित्र स्वहस्तेन प्रदत्त ।

- Praśasti Sangraha Āmer Sāstra Bhandār-Jaipur

(3) सवत् १६१६ वर्षे भाद्रपदमासे शुक्लपक्षे चतुर्दशीतिथौ बुधवासरे घनिष्ठानक्षत्रे आमेर महादुर्गे श्रीनेमिनाथजिनचैत्यालये श्री राजाधिराजभारामल्लराजप्रवर्तमाने साह नेमा इद शास्त्र पाडवपुराणनामान मडलाचार्यश्रीललितकीर्तये घटापित दशलक्षण-व्रतोद्योतनार्थं ।

--Pāndava Purāna--Āmer Śāstra Bhandār-Jaipur

(4) सवत् १६६१ श्रावणमासे साह नाथु तेनेद यशोधरचरित्र लिखाप्य भट्टारक श्री चन्द्रकीर्ति तस्य शिष्य आचार्यशुभचन्द्राय दत्त कर्मक्षयनिमित्त ।

--Yaśodhara Carita

(5) In the year 1634 Bāī Karmā presented Jai Kumār purāna to Brahma kāmarāja in the city named Surat[1]

(6) Ādipurana was presented to Bhaṭṭārak Surendra Kīrti by Dewān Balcandra Chābra in Samvat 1833 (1766 A D[2])

(7) Pravacana Sāra was presented to Muni Dharma Candra in Samvat 1577 (1502 A D) at Nagaur[3]

(8) Bhāva Sangraha of Devasena was presented to Ācārya Lalitakīrti by Sah Malu in Samvat 1609 (1552 A D) at Śerpur[4]

(9) In Samvat 1551 (1494 A D) Labdhisār was presented to Muni Laxmī Candra by sri Pāsa śah at Medpāṭ sripur Nagar[5].

(10) In Samvat 1632 (1575 A D) Prasnottara Śrāvakācar of Sakalkīrti was copied by Pandit Ratna for Bhaṭṭārak Lalita Kīrti[6]

Moreover whenever, they found any manuscript lying unpreserved or in a bad coundition, it was placed in the Sāstra Bhandār by these monks, Due to this system of collection we find today several manuscripts written outside the places where the Śāstra Bhandārs are situated Thus the institutions of Bhattārkas ond Śri Pūjyas were the best supporters in the establishment, safe preservation and enhancement of the Śāstra Bhandārs Their services in this respect will always be remembered

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(1) सवत् १६९१ वर्षे गुज्जर्देशे श्री सूरतविदार श्रीवासपूज्यचैत्यालये हू वडजातीय वाई करमा व्रह्मश्रीकामराजाय जयकुमारपुराण दत्त ।

Jaikumār Purana

(2) मवत् १८३३ वर्पे भट्टारक श्री १०८ श्री सुरेन्द्रकीर्तये दीवानश्रीवालचन्द छावडागोत्रस्तद्विध दशलक्षणव्रतोद्यापनार्थं इद पुस्तक घटापित ।

--Ādipurāna--Āmer Śāstra Bhandār Jaipur

(3) Āmer Bhandār Prasasti Sangrah Page 36

(4) Rājasthān ke Śastra Bhandār ki Grantha Suchi Vol III p 21

(5) --do- p 32

(6) --do-- p 32

RULERS & ADMINISTRATORS

Rulers and Statesmen contributed equally to the establishment and preservation of the Jaina Grantha Bhanḍārs The Rulers who were non-Jainas also saved these Bhanḍārs from destruction The South India dynasties like Rāṣṭrakūṭas Cālukyas Pandyās and Gangās gave their best assistance to these Bhanḍārs and due to the support of these kings there are still great centres of literature. Mahārājā Jaya Singh Sidha Rāy who was very fond of learning established a Royal Library by getting good many books written on the different subjects He got several copies of Sidha Hema Vyākarana prepared and presented them to the scholars and various Grantha Bhanḍārs Kumārpāla established 21 Śāstra Bhanḍārs in every one of which he placed a copy of Kalpa Sūtra written in golden ink[1] He at his Guru Hemcandra's advice employed several hundred scribes to make copies of the scriptures and distributed them all over India A number of manuscripts still exists He himself used to visit the libraries and took much interest in them Pethaḍdeva the Minister of Māndavgarh also established seven Bhandars

Among the Administrators ministers and Dewāns of the various states who founded and gave support to the establishment of the Śāstra Bhanḍārs may be mentioned the names of Vastupāl Tejpāl, Pethaḍa Sāh of Mandava Bharata Nanna, Nānū Godhā Balcandra Chābrā Amarcanda and others Vastupāl and Tejapāl were interested in establishing the Śāstra Bhanḍārs Vastupāl[2] who built one of the famous temples at Mount Abu established a Bhanḍār also at a cost of 18 lakhs which was later on destroyed by the Muslim invaders Vastupāl wrote one manuscript with golden ink and six manuscripts on Palm leaves Pethaḍa[3] Sāh the minister of Mānḍavagrah was the follower of Ācārya Dharma Sūri and during the preach of his Guru whenever there comes name of Gautama, the minister presented one gold coin for the writing of the manuscripts He established seven Śāstra Bhanḍārs including one at Abu at a cost of 36 thousand gold coins He provided silken satchels and gold plates to protect leaves from thumb impression at the time of reading Nānū Godhā[4] who was the minister of Rājā Mānsingha requested Śri Bhaṭṭāraka Gyānkīrti to compose Yaśodhara Carita Bal Candra[5] Chabra and Amar Candra who

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1 श्रीकुमारपालेन सप्तशतलेखकपार्श्वात् ६लक्ष ३६ सहस्त्रागमस्य सप्तप्रतय सौवर्णाक्षरा श्रीहेमाचार्यप्रणीतव्याकरण-चरितादिग्रन्थानामेकविंशति प्रतयो लेखिता ।
—Upadeśa Taraṅgini p 140

2 Bhārtīya Jaina Śramana Samskriti Ane Lakhan Kalā by Muni Punya Vijai p 83

3 Updeśa Taraṅgini page 134

4 Yaśodhar Carita preserved in Āmer Śāstra Bhanḍar, Jaipur

5 Vīra Vānī vol I

were the Dewāns of the Rulers of Jaipur State, got written several manuscripts and distributed to the various Śāstra Bhandārs of Jaipur City They also constructed Jain temples in Jaipur City and established Śāstra Bhandārs in them

Bharat[1] and Nanna, the ministers of Rastrakūṭa dynasty in Mānyakheta requested the famous poet Puspadanta to compose Mahāpurāna in Apabhramsa language in 9th Century and patronised the poet The minister also got many copies of the Mahāpurāna and distributed them in various parts of India

Mohan Dāsa who was the Dewān of Mahārajā Sawai Jai Singh (1678 to 1724) constructed a very big temple in Āmer and established a Grantha Bhanḍār in it[2]

Dewān Ramcandra Chābrā (1784), Rao Kripārām Pāndyā (1782 to 1790) and several other Dewāns of Āmer and Jaipur gave their full support for the establishment of Granth Bhandārs and copying out the manuscripts for distribution

ŚRĀVAKAS

The Śrāvakas played a prominent part in the preservation of these Bhanḍārs They enhanced the number of manuscripts by their presentation to Śāstra Bhandārs On every religious day they used to offer some book They used to request the scholars and monks to compose the new works and when the new works were completed they got several copies written and presented one copy to each Śāstra Bhandār They gave support to the scholars Caudharī Devarāj, Nemicanda Śrīdhar, Sādhu Bhullan, Todarmal, Harsa Sāha, Hemrāj were among the thousands of Śrāvakas who requested the scholars and got prepared the manuscripts The most important and valuable contribution of these Śrāvakas was that they always wanted the books in the common and national language and also requested the authors either to translate the original works into common language or to compose the new one so that they could easily be able to read these works themselves Moreover there were several merchants and bankers who got written several copies of these manuscripts and distributed them to the various manuscript libraries for the sake of reading After the down fall of the institution of Bhattārakas, they saved the Śāstra Bhandārs from disintegration They took the management in their own hands and in the time of muslim attacks they concealed them in the basements of the temples In the later period of 17th to 19th Century, there had been many Hindi Scholars in Rājasthān and Gujrāt who not only composed the works but also shared equally in

1 Uttara Purāna of Puṣpadanta

2. Vīravāni, Jaipur Vol I

writing down the manuscripts and supplied them to various places They were so enthusiastic that as soon as the learned scholar Pandit Todar Mal of Jaipur (18th Century) translated the voluminous Prākrit work of Gommatasār into Hindi prose, the manuscript copies of this work were got written down and supplied to important Bhandārs of not only of Upper India' but of South India also In the later period they formed an institution where only copying out of manuscripts was done These institutions existed in most of the important literary centres such as Āmer, Sāngāner, Cāksu Todāraisingh, Nāgaur, Jaisalmer, Dungarpur, Sāgwāra, Sāmbhar etc Such an institution was closed only 40 years ago in the Jaipur City after the system of printing came fully in vogue

Some of the names of the Śrāvakas out of the thousands are given here under—

(1) Dharnā Sāh under the preachings of Jina Bhadra Sūri presented some manuscripts written on palm leaves to the Bhandār of Jaisalmer [1]

(2) Sahajapāl who lived in Ahmedābād wrote himself hundred manuscripts for presentation to the Grantha Bhandārs [2]

(3) Devasunder and Somasunder of Tapāgacha undertook the restoration of Bhandārs at Pātan and Khambāt [3]

Raidhu, the famous Apabhramsa poet wrote more than twenty books in Apabhramśa language and every one of them was composed on the initiative of the Śrāvakas The poet also presented his works to the Śrāvakas after giving their full description In his Dhankumāra[4] Carita he gives full story of Naṭṭala Śāh who requested him to compose the work Naṭṭala Śāh was famous throughout India and

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१ सवत् १४८७ वर्षे श्रीखरतरगच्छे श्रीजिनराजसूरिपट्टालकार श्रीगच्छनायक श्रीजिनभद्र सूरिगुरुणामुपदेशेन पुस्तकमेतल्लिखित, शोधित च । लिखापित शाह धरणाकेन सुतसाइया महितेन ।

२ श्रीमदहम्मदावादवास्तव्य सघनायक । सहजपालनामाऽऽसीत्, पुण्यप्राग्भारभासुर ॥१५॥
ज्ञानावरणकर्मोत्थध्वान्तध्वसविधित्सया । गुरूणामुपदेशेन, ससघपतिरादरात् ॥२३॥
पद्माईप्रियापुत्रविमलदाससयुत । अलेखयत् स्वय वृत्तेरमुष्या शतश प्रतीन् ॥२४॥

Prasasti of Kalpa Kiraṇāwali

3 A Descriptive Catalogue of Manuscripts in the Jain Bhandārs of Paṭṭan P 40

4 Praśastri Sangrah of Āmer Śāstra Bhandār, Jaipur P 105

had his business in all the provinces at that time He also requested Kavi Śrīdhara to compose Parswanātha Caritra in the year 1189 A D

Mānnika Rāja wrote his Nāga Kumāra Carita at the request of Todar Mal who was famous in his time as Vastupāl was famous in 12th Century in Gujrāt [1]

Yasah Kīrti composed the Pāndava Purāna in Apabhramsa language and presented his work to Kśemrāja the son of Vilha [2]

Jinadatta Carita, a Hindi work of 12th Century was composed by Rajasing on the request of the Śrāvakas [3]

Dūngara kī Bāvanī was constructed by the poet Padam Nābha on the request of Dungara in 15th Century [4]

Caubīsi Gīta was composed by Delha on the request of some Śravakās in the 14th Century [5]

Jambū Swāmi Carita was composed by Śri Nāthurām on the request of Kiśan Dev son of Mool Cānda [6]

Jain ladies also took great interest in getting the manuscripts written by the scholars and copyists Poet Śhridhar, wrote his Bhavisyadatta Carita on the request of Rūpanī wife of Nārayan [7]

TEMPLES

Except a few, all the Grantha Bhandārs are situated in the Jaina temples and Upāsarās This shows that in the past these temples remained the centres of learning The Bhattārkas, Jatīs and Pāndyās, and also some of the scholars used to live in the temple and worked there They also imparted the religious and other

1 Prasasti Sangraha of Āmer Sāstra Bhandāra, Jaipur P 113

2 Ibid P 122

3 Manuscript preserved in Śāstra Bhandāra, Jain Temple Patodi, Jaipur

4 Śāstra Bhandār Tholiyā Jaina Temple, Jaipur

5 Rajasthān ke Śāstra Bhandāron kī Sucī, Part II P 379

6 -do- Part III page 211

7 Prasasti Sangrah of Āmer Śāstra Bhandār, Jaipur P 153

kinds of education to the students at their residence Students were not taught only religious books but other subjects also such as Grammer, Āyurveda, Jyotiśa and Mathematics etc.

We find a Jaina temple even where there are only a few families and in every temple there is a Grantha Bhandār attached to it having a small or large number of manuscripts This shows that not only in the past but even today the temples are the centres of intellectual activities This condition is specially applicable to the Jaina temples of Rajasthān The Grantha Bhandārs of Nāgaur, Jaisalmer, Bikāner, Alwar, Bharatpur, Jaipur Ajmer, Tonk Udaipur Dūngarpur, Koṭa, Būndi, Kāmā, Deeg etc. are situated in temples only

MATERIAL USED FOR MANUSCRIPTS

Manuscripts which are housed in the Grantha Bhandārs are of various kinds In the VRIHAD KALPA SŪTRA five kinds of books are described –

गन्डीपुस्तक कच्छपीपुस्तक मुष्टिपुस्तक सम्पुटफलक
छेदपाटीपुस्तकश्चेति पुस्तका ।

These five kinds of books are mainly those which are written on palm leaves Now we shall consider the various kinds of material on which manuscripts were written Some of them which are found frequent in the Grantha Bhandārs are as follows –

Manuscripts written on Palm Leaves
Manuscripts written on Bhojpatra
Manuscripts written on Cloth
Manuscripts written on Paper
Manuscripts written on Paper
Manuscripts written on Copper Plates

MANUSCRIPTS ON PALM LEAVES

When the system of reducing the sacred texts into writing was adopted, palm leaves were used for writing Before 13th Century, the paper industry was neither developed adequately nor was it considered proper to write the manuscripts on paper The oldest dated manuscript found in one of the Grantha Bhaṇḍārs of Jaisalmer is of 11th Century and is written on palm leaves This is a manuscript of OGHA NIRYUKTI VRITTI of Samvat 1117 i e 1060 A D There is a description

found in the KUMĀRPĀL PRABANDH that once the King Kumārpāl went to visit the library Seeing that the books were being written on paper he enquired the reasons for this and he was told that due to the shortage of palm leaves the papers were used [1]

The manuscripts written on pālm leaves are frequently available in the Bhandārs of South India in a good number and in the Bhandārs of Paṭṭan, Cambay, Dhalaka, Karnāvatī, Vijapur, Candawāti, Jaisalmer, and Prahladanpur The pālm leaves manuscripts are also of various kinds such as written in ordinary ink, and in golden ink and illustrated one

All the pālm leaves manuscripts have either one hole in the middle or with two holes on the left and the right in case of long manuscripts The manuscripts are generally placed between two wooden plates

MANUSCRIPTS WRITTEN ON CLOTH

Cloth was a material used by Jaina Scholars for the manuscripts and specially the Citra Patās Yantra Patās, small Stotrās (prayers) and other such material used to be written on cloth The earliest manuscript written on cloth and found in Jaina Śāstra Bhandār of Paṭṭan is of 1361 A D This manuscript consists of 92 leaves measuring 25'x5" The manuscript is well preserved and the letters are very clear The other manuscript is of 1396 A D and is Sangrahani Tippankam preserved in the same Bhanḍār There is another manuscript Pratisthā Pātha in the Grantha Bhanḍār of Pārswanātha Jaina Temple of Jaipur This manuscript was written in the 17th Century Some manuscripts are illustrated with coloured pictures which represent the Tīrthankars There is a painting on cloth in a Grantha Bhandār Pāṭodi Jain temple, Jaipur in which the idea how the Rājpūta Rulers became dependent on the British, is shown The maps of three worlds, Jambū Dwīpa, Videha Kśetra, Aḍhai Dwīpa and other places according to the Jaina Geography are available in abundance in the Grantha Bhanḍārs

MANUSCRIPTS ON PAPER

In most of the Grantha Bhanḍārs in Northern India, manuscripts are generally found written on paper But there is no such manuscript written before

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१ एकदा प्रातर्गुरून् सर्वसाधूश्च वन्दित्वा लेखकशालाविलोकनाय गत । लेखका कागदपत्राणि लिखन्तो दृष्टा । तत्र गुरुपार्श्वे पृच्छा । गुरुभिरूचे श्रीचौलुक्यदेव ! सम्प्रति श्रीताडपत्राणा त्रुटिरस्ति ज्ञानकोशे अत्र कागदपत्रेषु ग्रन्थलेखनमिति ।

–Kumārpāl Prabandh P 16

13th Century Manuscript written in 13th Century are good in number in some Bhaṇḍārs of Rājasthān as well as of Gujrāt This shows that in 13th Century the paper industry was much developed The paper was manufactured in various places of India and was widely manufactured in Rājputānā also The paper Industry was carried out at some places, such as Sāṅgāner, and Bikāner The manuscripts which are in the several Grantha Bhandārs of Jaipur are written on paper which was prepared in Sāngāner which is 8 miles from Jaipur City

The manuscripts written on paper are of several size and also of various kinds The leaves are numbered only on one side The corners of left and right of the several manuscripts are decorated with the various kinds of paintings in red and blue Paper manuscripts are found written in golden and silver ink They are also illustrated one Such manuscripts are found generally in Swetāmbar Grantha Bhaṇḍārs There is manuscript of Kalpasūtra written in golden ink and richly illustrated which might cost about a lakh

Manuscripts written on wooden plates and copper plates are few in number But all the Yantras which are in the Jaina temples are written on copper plates

There is a large Yantra Literature in Jaina temples All the Yantras are either on copper or bronze plates Except these, there are silver and gold plates on which also Yantras and Mantras are written and are placed in temples

पट्टिकातोऽ लिखच्चेमा सवदेवाभिधो गरिग ।
आत्मकर्मक्षयायाथ, परोपकृतिहेतवे

—Commentary of Uttarādhyayana by
Nemi Candra (12th Century)

There is a Kāstha Paṭṭikā in Jaisalmer Bhandār which is also illustrated

The copyists of the manuscripts used to write with special pens which were prepared by the experts Different kinds of pens were used in writing the manuscripts on palm leaves, paper or cloth, In Sanskrit we shall see the various types of pen described in the following lines –

ब्राह्मणी श्वेतवर्णा च, रक्तवर्णा च क्षत्रिणी । वैश्यवी पीतवर्णा च, असुरी श्यामलेखिनी ॥१॥
श्वेते सुख विजानीयात्, रक्ते दरिद्रता भवेत् । पीते च पुष्कला लक्ष्मी , असुरीक्षयकारिणी ॥२॥
चिताग्रे हरते पुत्रमधोमुखी हरते धनम् । वामे च हरते विद्या, दक्षिणा लेखिनी लिखेत् ॥३॥
अग्रग्रन्थिहरेदायुर्मध्यग्रन्थिहरेद्धनम् । पृष्ठग्रन्थिर्हरेत्, सर्वं निर्ग्रन्थिलेखिनी लिखेत् ॥४॥
नवांगुलमिता श्रेष्ठा, अष्टौ वा यदि वाऽधिका । लेखिनी लेखयेन्नित्य, धनधान्यसमागम ॥५॥

KINDS OF INK USED

The ink used in writing the manuscripts was also of various kinds There are six kinds and their method of preparation was also different Three kinds of ink used for writing on palm leaves are as follow —

1st kind

सहवर-भृङ्ग त्रिफला , कासीस लोहमेव नीली च ।
समकज्जल बोलयुता, भवति मपी ताडपत्राणाम् ।।

2nd and 3rd kind

कज्जल पा (पो) इण बोल, भूमिलया पारदस्स लेम च ।
उसिणजलेण विघसिया, वडिया काऊण कुट्टिज्जा ।।१।।
तत्तजलेण व पुणओ, घोलिज्जती दढ मसी होइ ।
तेण विलिहिया पत्ता, वच्चइ रयणीइ दिवसु व्व ।।२।।
कोरडए चि सरावे, अ गुलिआ कोरडम्मि कज्जलए ।
मद्दह सरावलग्ग, जाव चिय चि [क्क] ग मुअइ ।।३।।
पिचुमदगु दलेम खायरगु द व बीयजलमिस्स ।
भिज्जवि तोएण दढ, मद्दह जा त जल मुंमइ ।।४।।

4th kind

Means of preparation for writing on the paper or cloth –

निर्यासात् पिचुमन्दजाद् द्विगुणितो वोलस्तत कज्जल,
मजात तिलतैलतो हुतवहे तीव्रातपे मर्दितम् ।
पात्रे शूल्वमये तथा शन (?) जलैर्लाक्षारसैर्भावित
मद्भल्लातक-मृगराजरसयुक् सम्यग् रमोऽय मपी ।।१।।

5th and 6th kind

मष्यर्घे क्षिप सद्गुन्द, गुन्दार्घे बोलमेव च ।
लाक्षा वीयारसेनोच्चैर्मर्दयेत् ताम्रभाजने ।।१।।
बोलस्य द्विगुणा गुन्दो, गुन्दस्य द्विगुणा मपी ।
मर्दयेद् यामयुग्म तु, मपी वज्रममा भवेत ।।१।।

There were also some rigid principles of writing the manuscripts and the writer had to follow them How long the letters should be and of which size, where the letters should be curved and where they are required to be written in straight way –

अक्षराणि समशीर्षाणि, वर्तुलानि घनानि च ।
परस्परमलग्नानि, यो लिखेत् स हि लेखक ॥
समानि समशीर्षाणि, वर्तुलानि घनानि च ।
मात्रासु प्रतिबद्धानि, यो जानाति स लेखक ॥
शीर्षोपेतान् सुसपूर्णान् शुभश्रेणिगतान् समान् ।
अक्षरान् वै लिखेद् यस्तु, लेखक स वर स्मृत ॥

QUALIFICATION OF COPYISTS

Every layman was not allowed to write or copy out the manuscripts The writer should have been familiar with the Alphabets of every state and an expert in all the languages He should be genius, good in talking, sensible, and having control over his INDRIYAS

सर्वदेशाक्षराभिज्ञ सर्वभाषाविशारद ।
लेखक कथितो राज्ञ सर्वाधिकरणेषु वै ॥१॥
मेधावी, वाक्पटुर्धीरो, लघुहस्तो जितेन्द्रिय ,
परशास्त्रपरिज्ञाता, एष लेखक उच्यते ॥२॥

The writer should possess the various instruments of writing These have been described in the following stanza

कुंपी १ कज्जल २ देश ३ कम्बलमहो ४ मध्येच शुभ्र कुश ५,
कावी ६, कलम ७, कृपाणिका ८, कतरणी ९, काष्ठ १० तथा कागलम् ११ ।
कोकी १२, कोटरि १३, कलमदान १४, क्रमणो १५, कट्टि १६ स्तथा काकरो १७,
एतै रम्यककाक्षरैश्च सहित शास्त्र च नित्य लिखेत् ॥१॥

HANDLING THE MANUSCRIPTS

In the end of the manuscripts, the writer writes some advice for the readers He requests the readers to handle the manuscript properly as with great difficulty the manuscript was written They also used to write that they have done only true copy

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1 Bhārtiya Jaina Śramāna Sanskriti Ane Lekhankalā. P. 48

of the manuscript from other manuscript without changing any word and if there is any mistake, they should not be blamed for the same

अदृष्टदोषान्मतिविभ्रमाद्वा, यदर्थहीन लिखित मयाऽत्र ।
तत् सर्वमार्यैं परिशोधनीय, कोप न कुर्यात् खलु लेखकस्य ।।

यादृश पुस्तक दृष्ट, तादृश लिखित मया, यदि शुद्धमशुद्ध वा मम दोषो न दीयते ।।
भग्नपृष्ठिकटिग्रीवा, वक्रदृष्टिरधोमुखम् । कष्टेन लिखित शास्त्र, यत्नेन परिपालयेत् ।।
बद्धमुष्टिकटिग्रीवा, मददृष्टिरधोमुखम् । कष्टेन लिखित शास्त्र, यत्नेन परिपालयेत ।।
लघु दीर्घ पदहीण वजणहीण लखाणु हुई, अजाणपणइ मूढपणह् पडत हुई ते सुधकरी मणज्यो ।।

MANAGEMENT OF THE GRANTHA BHANDĀRS

Granthas enjoy the same respect as Gods and they are respected as next to Tīrthankaras in the Jaina religion because what is written in the texts, originally came out from the mouth of the Tīrthankaras as such the Grantha Bhanḍārs are held in great esteem Every one going to a temple has to visit the Grantha Bhandār also and to read some lines of a manuscript Thus the Grantha Bhandārs have an important place in the society The management of the Grantha Bhanḍārs is entrusted to such persons who are either the scholars or possess some knowledge about the manuscripts

In ancient time, the management of the Śāstra Bhanḍārs was under the guidance of the monks and Sādhus From 13th Century Bhattārkas became influencial and the Śāstra Bhanḍārs came under their control In the beginning they were the great scholars so they themselves managed the Śāstra Bhandārs very efficiently They had with them several persons who used to be experts in writing and copying out the old manuscripts Wherever they used to go, they used to keep with them a number of manuscripts They exercised great vigilance over manuscripts Whenever it was found that particular leaves of the manuscript were damaged, then immediately new leaves were substituted for the damaged ones Veshthans, wooden plates were also often replaced Some time they used to sell the manuscript to the Śrāvakas for placing them in other Śāstra Bhanḍārs In short we can say that the Bhaṭṭārakas and their pupils had full control over the management of the Śāstra Bhanḍārs

But after the down fall of this institution the management of the Bhandārs came into hands of the House holders. Some of the Śrāvakas were great scholars in their time There was remarkable progress in the number of manuscripts But some time after the management vested into the hands of illiterates and persons of backward ideas, neither the Jainas used the manuscripts nor they allowed persons of other religion to do so Some times the manuscripts remained in locked for years and were reduced to ashes

Generally every Bhandār whether it is a big or small is managed or run on the lines of a library Every manuscript is entered in a register which is called Granth Sūci or catalogue of the manuscripts in which names of the manuscripts, authors and their language are quoted The number of the register is also pasted on the Vesthanas of the manuscripts so that there may be no inconvenience in taking out the manuscripts from the Bhandārs Previously when there was no Almirāh system, all the manuscripts were either placed in cloth bags or in wooden boxes At present also the same system of cataloguing exists I have seen several Grantha Bhandārs where full account was maintained of Granthas i e how many have been issued to the Śrāvakas for reading and how many were returned by them and how many were kept in the Śāstra Bhandārs This account was maintained daily Full name and address of the readers were written and receipt signatures taken in Bahīs There was a rule according to which a complete manuscript was not given to the readers but either half of it or a smaller part was issued There were two advantages in this system The first was that more than one person could read the manuscript and the second was that the book could not be completely lost

Every year either on the day of Śruta Pancamī[1] or in the month of Bhādrapad all the manuscripts are taken out from the room and kept in the sun shine for some time so that there may be no danger to the manuscripts from worms and dampness

In order to create some interest among the persons, the management some time arranges exhibitions in the temples on the religious days or at Śruta Pancamī These functions are attended by the members of the community On these occasions they show the importance of the manuscripts

There used to be a section in every important library where the work of writing down or copying out the new manuscripts was done From these places outsiders also got the manuscripts written for them These copyists were like printing presses and they used to earn their livelihood by writing the manuscripts Pen-holders, ink and other material of writing were either supplied by the temple or they used to manage for themselves

In these libraries daily sermons are held A scholar reads a religious work and others listen to him This system of Śāstra Sabhā is still in vogue at several places The Śāstra Sabhā of Jaipur and Agra ever remained famous In these conferences the importance of the writing down of the manuscripts is also imparted to the listeners In the noon speeches are held In Agra at the time of Banārsi Dāsa

1 It comes always on the 5th day of bright Jestha month

(17th Century) there was a very good association, where the learned and old persons used to come and discuss with each other the principles of religion and other subjects These persons used to request scholars to write new works of their choice in order to quench their thirst of learning

Upto the 19th Century the management of the Grantha Bhandārs remained good, and great care was taken to save the manuscripts from destruction But during the last one century due to the printing presses the care for manuscripts was less and less When the readers could get printed books of the same author, they began to forget to read the manuscripts and as such the attention towards the safety of the manuscripts fall down During the last 50 years the management of the Grantha Bhandārs turned from bad to worse and as such the condition of the Grantha Bhandārs at present is not good in the villages and towns

HOW THE MANUSCRIPTS ARE PRESERVED

Manuscripts are handled with great care in the Śāstra Bhandārs by the management There is a scientific process through which a manuscript is to be passed before it is placed in the Śāstra Bhandārs Apart from the process there are strict instructions written at the end of the manuscript, that the manuscript was written with great difficulty so it should be preserved with great care [1] The manuscripts are rarely given to every one because it is stated that these books when passed on into other hands are seldom returned

लेखिनी पुस्तक रामा परहस्ते गता गता ।
कदाचित् पुनरायाता त्नष्टा मप्टा च चुम्बिता ॥

WOODEN BOARDS

Every manuscript is placed between two wooden boards of the size of the manuscript These boards are prepared specially for them There may be one or two holes in the Boards One hole is made in the centre while two holes are on both the sides of the boards so that the string in which the manuscript is strung may also pass on and the manuscript may be tightened Wooden boards are used specially for palm leaves manuscripts but when manuscripts written on papers came into use, paper boards began to be used as they were cheaper and also available easily in the market Cloth was used to be wrapped on these boards Most of the manuscripts were written on paper are under the card boards

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१ कष्टेन लिखित शास्त्र यत्नेन परिपालयेन ।

STRING TOGETHER

As already said that palm leaves manuscripts have either one hole in the centre or two holes on both the corners In these holes silken or cotton string used to be passed on This string used to serve a good help to the readers while reading the manuscripts Moreover due to this string the leaves of the manuscript are not loosend and remained tight Due to this string, i e. Granthi, the manuscript began to be called Granthas and store houses of these manuscripts as GRANTHA BHANḌĀRS But the manuscripts written on paper are not strung together though the manuscripts written in 13th to 16th Century have some space left in the Centre and possess some sign But these manuscripts do not contain holes.

VEṢṬANA

After the manuscripts are strung together they are placed in Veṣṭana which are made of cloth The piece of cloth of the same length and breadth which used for wrapping the manuscripts is called Veṣṭana Generally one manuscript is kept in one Veṣṭana. The Veṣtanas are prepared locally.

BOXES

These Veṣṭanas and Vastās were placed in the wooden boxes so that they might remain safe, and rain wind or worms may not harm the manuscript

UNDERGROUND ROOMS

At the times of invasion the manuscripts were placed in the underground rooms of the temples In most of the temples such rooms called Bahrās, are found. Due to these underground rooms numberless manuscripts had been saved, but in some cases manuscripts once placed were never brought out again The Bhandārs of Nāgaur, Āmer, Ajmer, Bharatpur, Kāmā, Bayānā, Baswā and Dausā were previously in the underground rooms of the temples and could be saved only because they were underground. These were constructed in such a way that from outward when they were closed by placing a stone slab on the door of the room it appeared as if there was no room. The gates of these underground rooms used to be very small but inner portion of these used to be quite large.

CHAPTER II

GRANTHA BHANDARS IN INDIA

Early in the 8th Century Muslim invasion began and in 712 A D Muhammad-bin-Qāsim attacked Sindh and after defeating Dāhir, the king of Sindh, he carried on mass massacres In the beginning temples were wantonly disecrated The temple of the Sun at Multān was ravaged and its treasures were taken away by Muhammad-bin-Qāsim[1] After this Muhammad Ghaznī destroyed and plundered many temples that fell in the way of the Ghaznavide army He destroyed all the property of the temples ruthlessly, broke the idols, damaged the artistic beauty of the temples and burnt the literary collections preserved in them There was no safety at all and all round there was bloodshed, forced conversion to Muslim religion and burning of the manuscripts and other literary and artistic treasures

MANUSCRIPT LIBRARIES DESTROYED BY MUSLIM INVASION

According to the Muslims the Qurān contains the whole truth and it is the only book which should exist If books written in various languages are in accordance with the Qurān, there is no necessity that they should survive because the Qurān embodies their contents and if they are against the Qurān they deserve to be destroyed These were the views of the Khalifās and the General of Khalifā Umer who conquered Alexenderia in Egypt in 640 A D destroyed the famous Library thereafter having obtained ordered from Khalifā There was a big collection of books in that library written in various languages but they were all burnt down [2]

In India also the Muslim Invaders destroyed numerous temples along with the books which were collected in them Mahmūda Ghaznī alone looted scores of temples and destroyed whatever was found in them He conquered whole of Upper India and dtstroyed the religious, cultural and literary works ruthlessly Thus old and valuable literary wealth of the Jainas was destroyed by the Muslim invaders

WHY GRANTHA BHANḌĀRS IN OUT OF WAY PLACES

Due to this dangerous insecurity, system of establishing the Grantha Bhandārs in out of way places was adopted so that there might be less danger of attack The famous Jaina Bhanḍār of Jaisalmer was established only with the idea that in such a desert there were less chances of the attacks Moreover in the temples underground rooms were constructed and at the time of attack all the manuscripts and other materials of artistic beauty used to be concealed in them We find such rooms in most of the temples In the temple of Sāngāner, Āmer, Nāgaur,

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1 History of Muslim Rule by Iswari Prasād p 37

2 History of India by Eliah page 415-16

Mozamābād, Ajmer, Jaisalmer, Fatehpur, Doonī, Mālpurā and several of others, there are still under ground rooms which are used for placing not only the manuscripts but the statues also There was a big Bhanḍār in Āmer which was in the underground room and was brought in the upper room of the temple only 30 years ago The whole portion of the famous Bhanḍār of Jaisalmer was preserved underground. The valuable manuscripts written on palm leaves and paper were safely preserved in such places There is still a belief among the people that a bigger Bhanḍāra still exists in the underground rooms at Jaisalmer In some of the temples manuscripts are preserved in the upper portion of the temple and at the time of invasion they are placed in the underground rooms and the small gate of this repository is to be closed with plaster

The system of placing the manuscripts in out of the way places also helped those who were desirous of quiet study and contemplation As there was perfect peace and calmness and no chance of disturbances there, this system was adopted not only by the Jainas but also by the Budhās and Aintā, Ellora and Bāgha are the instances of such places

ESTABLISHMENT OF THE GRANTHA BHANḌĀRS

The Grantha Bhanḍārs **were established through out India from North to South and East to West** There remained no city or town or even big village in which the Grantha Bhanḍārs were not established, but due to the continuous attacks of the foreigners in the North and religious ill feelings in South between Jainas and Brāhmins several Grantha Bhanḍārs were destroyed and reduced to ashes and rest of the Bhanḍārs were shifted to big towns and cities Out of the Bhanḍārs founded by Kumārpāla and Vestupāla and other Jaina Ministers, at present none exists, This is accounted for by the fact that Kumārpāla's[1] successor Ajaipāla was very hostile to Jainas and Jainism and he tried his best to destroy the Jaina literature Moreover when the manuscripts were placed in the underground portion of the temples at the time of invasion or war, the manuscripts used to be kept there for a long time and as such thousands of the manuscripts were reduced to ashes due to oblivion Some of the Grantha Bhandārs were automatically finished for ever as the management neglected to take precaution for their preservation The whole of the Mārotha Bhandār (Rājasthān) decayed and became ashes due to the management[2]

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1 Descriptive catalogue of manuscripts in the Jaina Bhanḍār at Pāṭan p 33

2 Old manuscript list of Maroṭn Śāstra Bhanḍār preserved at Mahāvira Bhawan Jaipur

But still the number of the Grantha Bhāndārs which had been saved from destruction is quite large Most of them have not been seen so far by the scholars and therefore the work of their cataloguing is to be completed In this respect the Bhandārs of Punjāb, Uttar Pradeśa, Bihar, Madrās, Hyderābād and Madhya Pradesh are still lying unseen by the scholars

SVRVEY OF GRANTHA BHANḌĀRS BY THE WESTERN SCHOLARS

In the year 1860 the Government of India gave their attention to the ancient Grantha Bhanḍārs situated throughout India The research work of the Bhanḍārs and their cataloguing was begun and the Grantha Bhanḍārs of Pāṭan, Khambāt, Ahmedābād, Jaisalmer, Kāranjā etc were seen by the great scholars such as Dr Buhler, Peterson, Bhandārkar etc The reports submitted by them covers the following period of their research

WESTERN SCHOLARS

(i) Dr, Bhuler s[1] report Part 1st covers the manuscript seen during the year 1870–71 and known as collection of 1870–71

-do-	2nd	-do-	1871–72
-do-	3rd	-do-	1872–73
-do-	4th	-do-	1873–74
-do-	5th	-do-	1874–75
-do-	6th	-do-	1875–76
-do-	7th	-do-	1877–78
-do-	8th	-do-	1879–1880

(ii) Dr Peterson also thoroughly examined the Bhanḍārs' and published his report in six volumes covering the period of research of the manuscript as folllows —

1 The list of manuscripts in all these collections have been published in a catalogue of collections at Bombay Government Central Press 1880

Ṭhakkar Pheru was the royal treasurer of Allāuddīn Khiljī. He was an expert in the test of jewellery and coins He composed Yugapradhāna Caupai in samwat 1347 (1290 A D) and Ratna Parīkṣā, Dravya Dhātūtpatti, Vāstusār Prakarana and Joiśasār in Samwat 1372 (1315 A D) In Samwat 1500 (1443 A D) Yaśah Kīrti completed his Harivnśa Purāna in Delhi, On the request of Sāhu Divara in the time of Jalāl Khān In this way there were several authors who wrote and copied works in Delhi The illustrated manuscript of Ādipurān which is at present in the Śāstra Bhaṇḍār of Jaina Terāpanthī Temple, Jaipur was copied in Delhi In the 17th Century Bhagwatī Dāss was a great Hindi scholar who wrote more than 50 Hindi works in Delhi which have been recently discovered in Bhaṭṭarkiya Grantha Bhaṇḍār, Ajmer

At present there are 8 manuscript libraries in the City But out of these, the collection in the New Mandir Dharampurā is very large The total number of the manuscripts collected in the temple is about two thousand Most of the manuscripts are of the 16th to 19th century The other manuscript libraries are in the Jain temple of Seṭha Kucā and in Jain Pancayatī Mandir In these Bhaṇḍārs the rare manuscripts of Samskrit, Prakrit, Apabhramśā and Hindi are in quite a good number A very old work of Hindi i e Prādyumnā Carita[2] of V S 1411 (1354 A D) composed by the Sadhāru Kavi is in collection of the Naya Mandir Bhaṇḍār The fully illustrated copy of the Ādipurāna composed by Puspadanta Kavi in Apabhramsa is a very fine manuscript from the point of Indian art These Bhaṇḍārs are also very old Delhi remained the seat of the scholars and learned Bhaṭṭārakās, so there are several manuscripts written by them also

The Śāstra Bhaṇḍār of Nayā Mandir contains a good collection of the manuscripts The total number of which is 1995 The collection was made between 15th to 19th century Manuscripts of Dhavalā, Māhādhavalā and Jaidhavalā copied recenly are also in the collection The manuscript copy of Hindi translation of Rājvārtika written by Pannālāl of Sahāranpur is also in this Śāstra Bhaṇḍār Just like Samskrit, manuscripts written in the Apabhramśa and Hindi are also in large number.

There are two manuscripts of Tattvārtha Sūtra and Daslaxana Jaymāla which are written in golden ink and look very beautiful The Śāstra Bhaṇḍār is well arranged and preserved

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1 Manuscript Catalogues Obtained through Lālā Pannā Lāl Jain Delhi,

2 Published by Sāhitya Śodha Vibhāg of Digamber Jain Atishaya Kṣetra Śri Mahavirji Jaipur

(ii) JAINA GRANTH BHANDĀRS OF ĀGRĀ

Āgrā was founded towards the close of the 15th century by Bahlol Lodi, and his son Sikandar Lodi removed the seat of Government from Delhi to Āgrā From Akbar to Aurangzeb, Āgrā was the capital of India and after the construction of Tājmahal it became one of the most well known cities in the world

The Jainas predominated in the city from the very beginning In the 17th and 18th centuries most of the Hindi scholars were born in this city The famous Kavi Banārsīdās of 17th century lived here He established a study circle there and began to discuss the questions on various topics Śrī Bhagvatīdās of Delhi who was also a contemporary of Banārsīdās, wrote "Argalpurajinavandanā" in which he described fully the Jaina temples of Āgrā He wrote this work in Samvat 1651 (1594 A D) when Shahjahan was the Emperor and has mentioned names of several persons who contributed towards the construction of the Jaina temples

The other great scholars who flourished at Āgrā are Bhūdhar Dās, Bhaiyā Bhagwatī Dās, Dyānat Rai etc

There are 28 Jain temples in the city Out of them eight have collections of manuscripts and the most famous Śāstra Bhandār which was the seat of the Jain scholars is the Moti Katra Jain temple The Śāstra Bhaṇḍār contains more than a thousand manuscripts written on paper The manuscripts of this Bhandār are generally written in 16th to 19th centuries Manuscripts written in 20th century are very few in number This shows that the city was a literary centre from 16th to 19th century But inspite of the importance of the Grantha Bhaṇḍārs, the manuscripts are not catalogued and systematically arranged As such scholars are to face the geeat difficulty in searching out the manusciipts they want Recently one Jain research institute has been established at Hari Parbat where arrangements are being made for the research on various subjects Catalogues of various Bhaṇḍārs are under preparation

(iii) GRANTH BHAṆḌĀR OF SONIPAT

The Śāstra Bhaṇḍār of Sonipat near Delhi is also an important one There are 750 manuscripts in this collection The manuscripts are partly in Samskrit and partly in Prākrit There are some manuscripts in Hindi also The following deserve a reference –

(1) Rai mall's Ādīpurān (17th century)

(2) -do- Padampurān (17th century)

(3) Sāmyaktva Kaumudī by Kisandās composed in the year 1722 A D

(4) Harivanśapurān by Laxmidās in Hindi composed in the year 1829 A D.

(iv) AMAR GRANTHĀLAYA INDORE

The Amar Granthālaya of Indore has a good number of manuscripts of which majority are in Samskrit and Hindi Copies of Aristadhyāya of Prākrit, Gyān Deepikā of Hari Cāndra in Hindi and Jotisa Sār Sangrha by Ratan Bhānu in Samskrit are worth mentioning

(v) ŚĀSTRA BHANḌĀR OF KĀRANJĀ[1]

There are more than 2000 manuscripts in the Śāstra Bhandār of Kāranjā in Akola district of Gujrat State This is one of the best collections in the State and includes some rare works useful for scholars All the three temples of this old city possess fine collections of old manuscripts, the Balātkāra collection being the biggest one All the manuscripts are written on paper in Nāgarī script The manuscripts are well preserved The earliest of them is that of Upāskacāra of Samantabhadra with a commentary of Prabhācandra It was copied in V S 1415 Sunday the bright fortnight of the month of Māgha corresponding to 6th June 1359 Another manuscript is of Pancāsti Kāya of Kunda-Kunda copied in Samvat 1468 (1411 A D) when Virammadeva was the king of Gopācala (Gwalior) A few more manuscripts are dated in the same century and hence this Bhandār is more or less than 500 years old

(vi) PĀṬAN BHANḌĀRS[2]

Ever since its foundation, Pātan had been the centre of Jainism and under beneficient royal patronage afforded to it in the 11th, 12th and 13th centuries the scholars attached to it devoted themselves for writing historical, philosophical, literary and other works Although the works were continued in the 14th 15th and 16th centuries and still later, the works composed in the 11th to 13th centuries are of greater historical interest than those composed later on This literary activity resulted in the formation of great libraries for collecting and preserving old, contemporaneous and new compositions Pātan was the centre of Jaina literature from 11th

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1 Catalogue of Samskrit & Prākrit manuscripts in Central provinces & Berar by Raibahadur Hiralal B A

2 A descriptive catlogue of manuscripts in the Jaina Bhandārs at Pātan by C D Dalāl, published by Oriental Institute, Barodā, 1937

century and under the reign of Ajayapāla who was the great hater of Jainas and Jainism, Minister Udayana and others at that time removed the manuscripts from than one Pāṭan to Jaisalmer and other unknown places[1]

Among the present collections in Pāṭan the first and the foremost is the famous palm leaf collection in Sanghavī Pāḍā This collection belongs to Laghupo-sālika branch of the Tapāgaccha. The collection containing 413 manuscripts, most of them contain single work though there are many manuscripts which consist of more than one work

The collection of the Sangha Vakatajī's Śeri, Fofalia Vāḍā is the largest one at Pātan It contains 2686 paper manuscripts and 137 palm leaf manuscripts Dr Peterson has described 76 palm leaf manuscripts of this collection in his 5th Report

There is a large collection of paper manuscripts in the Grantha Bhandār of Vadhi Pārswanātha temple This Bhanḍār contains not only literary and old Jaina manuscripts but also good manuscripts of literary and philosophical works of the Brāhmins and Budhists

The Grantha Bhandārs of Āgalaseri consists of 3035 paper and 22 palm leaf manuscripts and one cloth manuscript The collection is specially rich for the sacred books of the Jainas and the commentaries thereon, some of which were copied at the expenses of a Jaina millionaire Canduśāh of Pātan in the beginning of the 16th century There are also many manuscripts of Jain Rāsas in old Gujarātī

The Bhanḍār of Bhābhā Pādā is the collection of Vimala a branch of the Tapāgaccha It has two collections one containing 528 and the other containing 1824 manuscripts

The collection of the Sāgar's Upāśraya contains 1309 paper manuscripts most of which are of literary interest

Besides the above collection there are several different collections which also have paper and palm leaf manuscripts Out of these seven Bhanḍārs, Khartarwāsi Bhanḍār is most important In this Bhanḍār dramas of Vātsayan, the minister of of Paramardideva of Kalinjar exists

The earliest dated manuscript at Pāṭan was copied in 1062 A D There are about half a dozen undated manuscripts which were written earlier, the script of

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1 A descriptive catalogue of manuscripts in the Jaina Bhanḍārs at Pāṭan by C D Dalāl, published by Oriental Institute, Barodā, 1937

Damyanti and Cāndra Mahattara's Prakrit commentary Sitari and other manuscripts point out that they were written in the 10th century A D Among the places where the manuscripts were copied are Pātan Cambay, Dhalaki, Karnavati, Ḍūngarpur, Vijaipur, Candrāvatī and Prahlādpura

Besides the palm leaf and paper manuscripts, the Bhanḍār contains two manuscripts on cloth one of which written in Samwat 1418 (1361 A D) and consists of 62 leaves measuring 25" x 5" The manuscripts are well preserved and the letters are very clear

(vii) JAINA SIDHĀNT BHAWAN ĀRRAH

The collection of the manuscripts in Jaina Sidhant Bhawan Ārrah is also good The Bhawan was built some time back but the collection of the manuscripts was made from the Jaina temples and individual persons There is a good number of the manuscripts which are on paper as will as on palm leaf The Bhandār conststs of the following kinds of manuscripts —

(1) Manuscripts written in Kannar script

(2) Manuscripts of Samskrit, Prakrit and Hindī written in Nagari script

(3) Gutakas

The manuscripts collected are of 18th, 19th and 20th century The following manuscripts are worth mentioning

1 VIDYĀNUVĀDĀNG –composed by an unknown author It deals with Pratiṣṭha and is written in Samskrit It is a collection work based on the previous works of Vīrācārya, Pūjyapād, Jinasena, Gunabhadra, Vasunandi, Indunandi and Āsādhar

2 MADAN KĀMA RATNA–composed by Pūjyapād in Samskrit It is on Ayurveda

3 NIDĀN MUKTĀWALI BY PŪJYAPĀD –The manuscript is in Samskrit and deals with Ayurveda

4 ŚAṬ DARŚAN PRAMANA PRAMEYA-NU-PRAVEŚA –The manuscript is on philosophy and written in Saṁskrit by Śubhacandra

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1 Catalogue edited by Saparwadās Guptā M A was published in the year 1919

5. GITA VITARĀGA -by Panditācārya cārūkīrti It is also in Śamskrit written in praise of a Tīrthankara

6 PRĀKRIT VYĀKARAN -composed by Śrutasāgar It is on grammer and written in Samskrit and Prākrīt

7 TATTVĀRTHA VRITTĪ -by Bhāskarnandī It is a commentary on the famous book Tattwārtha Sūtra of Umā Swatī

(viii) JAINA GYĀNA BHANḌĀR LIMBIDĪ[1]

Limbibī was a centre of Jaina Sthānkavasī Sect The Sādhūs of that sect used to assemble there every year or any time in a year These monks required books to be studied Thus for the study of the monks, the manuscripts were collected For this collection Setha Dāsā Devcanda took initiative and spent money in the collection and preservation of the manuscripts The present collection of the manuscript was made in the year 1820 by Khartar Gacha Sādhū Ridhi Sāgarji and after that in the year 1878-83, Shri Vinod Vijayji belonging to Auncalgacha also helped in the collection of the manuscripts

The collection contains manuscripts written on palm leaves as well as on paper This collection is regarded as one of the biggest The longest manuscript written on paper is Pravacana Sārodhār Satīka which is 17¼"x4¾" In the same way the palam leaf manuscript of Gyātā Dharam Kathāng is 33½"x2¼" There are several manuscripts written in golden ink Out of such manuscripts the Kalp Sūtra (illustrated) and Adhyātma Geeta are very good

Among the illustrated manuscripts Jambū Dwīpa Pragyapti and Kalpasūtra deserve special mention The total number of the manuscripts in this Bhanḍār is 3507 The manuscripts are in Prākrit, Samskrit and Gujrātī

Most of the manuscripts were copied from 16th to 19th century

(ix) JAINA GRANTHA BHANḌĀR OF SŪRAT[2]

Sūrat is also one of the main centres of collection of the manuscripts There are twelve Grantha Bhanḍārs in the City which have 14 528 manuscripts in

1 Catalogue of Jaina Bhanḍār Limbīḍī published by Āgamodaya Samītī Bombay in 1928

2 Sūryapura Aneka Jaina Pustaka Bhanḍāgar Darsikā Suchi, published by Motichand Magan Bhai in 1938

all The names of the Grantha Bhaṇḍārs and the number of the manuscripts contained in them are as follows —

		Number of Manuscripts.
(1)	Jainānand Pustakālaya	3100
(2)	Jinadatta Sūri Gyāna Bhaṇḍār	1029
(3)	Mohan Lāl's Gyāna Bhaṇḍār	2704
(4)	Śrī Hukma Muni's Gyāna Bhaṇḍār	711
(5)	Seth Nemicand Milāpcand Upāsarā	891
(6)	Śri Devacand Lālcand Jaina Library	386
(7)	Śrī Devasura Gaccha Sangraha	1047
(8)	Śrī Ansur Gaccha Sangraha	1612
(9)	Śrī Cintāmaṇi Gyāna Bhaṇḍār	170
(10)	Śrī Simāndhar Swāmino Bhandār	780
(11)	Śrī Baura Cautta Gyana Bhandār	338
(12)	Vidyā Śālā	825

All these Grantha Bhaṇḍārs are in the different temples and Upasarās, though most of them are in the Gopipura locality There are rich and rare manuscripts of Prākrit, Samskrit, Gujarātī and Marāthī in them

(x) PANNALAL SARWATI BHAWAN, BOMBAY

Śrī Pannālāl established a Grantha Bhaṇḍār in Bombay in the year 1923 and collected some old and rare manuscripts The total number of the mannscripts collected so far is 960 The Bhaṇḍār has published a yearly Report in which the names of the manuscripts are also given

(xi) ŚĀNTINĀTHA ŚĀSTRA BHANḌĀR, KHAMBĀT

The Śantinātha Śāstra Bhaṇḍār of Khambāt[1] has very good collection of palm leaves manuscripts The re-establishment of this Bhaṇḍār was made by

1 Śrī Khambāt Śāntinātha Prācīna Taḍapatrīya Jaina Bhaṇḍār nu Sucīpatra prepared by Vinay Kumār Sūri and published by Mohānlāl Deepcand

Śrī Vıjay Vallabh Sūrī He also took great ınterest ın preparıng the lıst of the manuscrıpts Dr Peterson also saw thıs Bhandār and prepared a lıst of the manuscrıpts ın the year 1882–83. But after some tıme the collectıon was agaın ın dısorder and some rare manuscrıpt were made ıncomplete and ın torn condıtıon The Bhandār possesses so many manuscrıpts whıch are rare and stıll unpublıshed Most of the manuscrıpts were wrıtten ın 12th to 16th century

SOUTH INDIAN BHANḌĀRS

South Iudıa always remaıned the centre of lıterature, not only of Samskrıt but Tamıl, Telgu, Kannar and Malyanılam also From tıme of Bhadrabāhu, when he went to south wıth hıs 1200 dıscıples, South Indıa also became the maın land of Jaınısm The rulers of Ganga, Rastrakūt, Caulukya, Vıjaynagar[1] etc were the lovers of Jaınısm They gave shelter to the learned persons and ınduced them to wrıte or compose works on varıous subjects Poets lıke Pump, Ranna, Nagcandra and Jamma of Kannar lıterature wıll be remembered for ever.

There are several Grantha Bhanḍārs ın the State of Maḍras, Āndhra, Kerala and Mysore The scrıpt of the mauuscrıpts ıs of Kannaḍ, Tamıl, Telgu and Malayalam and also Samskrıt and Prākıt Some of the famous Bhandars are as follows –

(xıı) ŚĀSTRA BHANḌĀR JAINA MATHA MŪDBIDRI

Mūd Bıdrı ıs the ancıent Jaına Tīrth ın the South Kanāra of Madras State The Matha was establıshed ın about 10th or 11th century There ıs a good Grantha Bhanḍār Now at present there are 2555 manuscrıpts wrıtten ın Kannad and Samskrıt, on the palm leaves

Most of the manuscrıpts are of the 15th to 18th century One of the pecuharıtıes ıs that ın the colophons of the manuscrıpts ınstead of Vıkram era Śak Samvat was used Thıs shows that ın South Indıa Śak Samvat was more frequent and popular ın the publıc than the Vıkram era The catalogue of the Grantha Bhandar has already been publıshed from Bhārtīya Jnāna Pītha Kāshı [1]

(xııı) VĪRA BĀNI BILĀS JAINA SIDHĀNTA BHAWAṄ MŪD BIDRĪ[2]

Thıs Bhawan was estaqlıshed ın the year 1933 The founder of thıs Bhandār called Saraswatı Bhūsana was Śrī Loka Nātha Śāstrī The collectıon

1 Kannaḍ Prāntīya Tāḍapatrīya Grantha Sūcī by Pandıt K B Śāstrī publıshed by Bhārtīya Jnāna Pīṭha Kashī 1948

2 Ibıd

pertains to the founder himself and also the manuscripts donated by others There is a very good collection of the manuscripts The total number of the manuscripts is 958. All of them are on plam leaves

(xiv) JAINA MATHA KĀRAKAL

Kārakal was the capital of the Bhairsa Rulers who were the followers of Jainism The Matha was established in the year 1504 A D. hence the Grantha Bhaṇḍār of this place also was established in that year Jaina Matha Kārkal is the seat of the Bhaṭṭārakas They are the owners of the Grantha Bhaṇḍār also All the manuscripts are on palm leaves and their total number is 295

(xv) ĀDINĀTHA GRANTHA BHANḌĀR ALIYOOR.

Aliyoor is a place in the Kārakal Tehsil and nine miles destant from Mūda Bidrī It was a very good city in the past, but now a days it is no more than a village There is a Grantha Bhaṇḍār in the temple of Ādīnatha. All the manuscripts of the Bhaṇḍār are written on palm leaves They are the common Granthas which are used in daily reading Total number of the manuscripts is 125

(xvi) SIDDHĀNTA BASTĪ MŪD BIDRĪ

As the owner of the Maṭha lives in temple hence it is called by the name of Guru Basti The Grantha Bhaṇḍār of this temple is one of the most reputed Bhaṇḍārs in India because in this Bhandār the manuscripts of the Dhaval, Jai Dhaval and Mahā Dhaval are in the collection These manuscripts are rare as they were not available in any of the Bhaṇḍārs of India before 30 years Thousands of persons in every year visit this place and pay their homage to these manuscripts Due to these manuscripts the name of the collection is called Siddhānta Bastī The three manuscripts are the part of Digambara Jaina Āgama which are only available at present The temple is also famous for having 32 valuable images of Gold, Silver, Nilam and other kinds of precious stones Due to these shrins the temple is also centre of attraction for common Jaina people The importance of the Bhaṇḍār is also due to the reason that all these manuscripts are on palm leaves and such a huge collection of palm-leaf manuscripts is not available generally at other places. Moreover there are about 124 manuscripts which are rare one and have not been published so far

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CHAPTER III

GRANTHA BHANDĀRS IN RĀJASTHĀN

Rājasthān remained a literary centre for many centuries This State though divided into several small states, was never under the direct control of the Central Government of Delhi and so there were not many political changes and peace and order generally existed in this area The Rulers of Rājasthān always regarded all the religions of their public equally They never interfered in religious matters and the public was allowed to follow their own religions freely

The Jainas were peace loving persons and were an influential community, Most of the states of Rājasthān and specially states of Jaipur, Jodhpur, Bikāner, Jaisalmer, Udaipur, Būndī,, Ḍūngarpur, Alwar, Bharatpur and Kotāh were the main centres of the Jainas For centuries persons of the Jaina community took prominent part in the State Administration They reached the highest posts and got honour from the Rulers and due to this thousands Jaina temples were constructed throughout Rājasthān The Jaina temples of Ābu, Jaisalmer, Jaipur, Sāngāner, Bharatpur, Bikāner, Sojat, Ranakpur, Mozamābād, Kāsoraipātan Kota, Būndī and several others remained the centres of Art and Architecture for a considerable period

From the literary point of view also the Rājasthān remained always the centre Rulers and the eduacated public in general took great interest in literature New works were written and old ones copied The collection of the Jaina Grantha Bhandārs of Jaisalmer, Nāgaur, Jaipur, Bikāner, Udaipur and Ajmer are unique and such big collections are not available in other parts of India The earliest dated manuscripts written on palm leaves as well as on paper are preserved in the collection of the Grantha Bhanḍārs of Rājasthān Not only old manuscripts were collected but new works were also composed The Grantha Bhandārs of this State are so valuable that some of the mauuscripts are found only in the collection of these Bhandārs 80 percent of the Apabhramsa works are preserved in these Bhandārs and specially at Jaipur, Āmer, Nāgaur and Ajmer Bhanḍārs Work on Rājasthān and other vernacular languages are found in such a great number that other Bhanḍārs of India cannot be compared with them More than half of the Hindī works which were composed by the Jaina authors were written by Rājasthāni scholars and are preserved in these Bhandārs

Ajmer, Nāgaur, Āmer and Ḍūngarpur remained the main centres of Digambara Bhattārakas who were not only scholars but had great influence on the public of their time So in these places we find good collection of the manuscripts They used to travel in the interior of the small villages for the spread of the knowledge and moral teachings

The Granth Bhaṇḍārs are of various sizes In Big Śāstra Bhaṇḍārs not only old manuscripts of religious texts are in the collection but manuscripts on secular subjects like literature, Kāvya, Purāna, astronomy, mathematics and medicine are also there in these Bhaṇḍārs Books on the subjects like stories or Kathās and dramas are in abundance Works on social, political and economical life of the times are also available in them In some of the Bhaṇḍārs there are rare manuscripts though written by non-Jaina authors and not available in non-Jain collections Vachāvata Vansāvali by Cārana, Vaitāl Paccīsī by Hālu, Vilhana Carīta Caupai by Dulha are some of them, All the manuscript copies of Vīsal Deva Rāso have been found in the Jaina Śāstra Bhandārs Most of the Bhandārs which possess more than 500 manuscripts are the research Institutes for the students who are desirous of making research in various branches of learning such as Kāvya, Alankāra, Chanda, Jyotisa, Āyurveda, Mathematics and Politics, Economics, Music Singing and Dancing etc There is a great wealth preserved in these institutions which were not easily accesseable to the scholars previously, but now these Bhandārs can be seen easily and research material may be collected It is a matter of great regret that neither the Jainas nor the non-Jaina scholars have tried to examine the literature collected in them and in the absence of research, several important works have not yet come to light

These Grantha Bhaṇḍārs are manuscripts libraries where bonafide student can get books for study In the past also they were more or less like modern libraries and reading rooms, The manuscripts placed in some of these Bhaṇḍārs were fully catalogued alphabetically and also subjectwise The manuscripts were placed between wooden boards and held together by means of strings of cotton or silk The manuscripts are then wrapped in pieces of cloth or silk and they are arranged in serial number Thus they are arranged in a very scientific manner and due to adoption of scientific way of their preservation, manuscripts written as early as the 11th century are still preserved in these Grantha Bhandārs

As already stated above these Grantha Bhaṇḍārs are situated in various cities, towns and villages So it it is very difficult to state their definite number Upto this time no sincere attempts were made to search out all these Bhaṇḍārs of Rājasthān Except the Jaisalmer Bhaṇḍārs, no other Bhaṇḍārs were examined either by the foreigners or the by Indian Scholars Among the foreigners, Bhuler and Peterson and among the Indians Śridhar Bhaṇḍārkar, Hīrā Lāl, Hans Rāj Hansvijay and C D Dalāl were the main scholars who did this work, but all these scholars worked only in the Grantha Bhaṇḍārs of Jaisalmer All the other Grantha Bhandārs of Rajasthan remained untouched and unseen by the scholars and the result of not visiting the Bhaṇḍārs was that a complete History of Indian literature such as of Samskrit, Prākrit, Apabhramsa Hindī and Rājasthānī could not be placed

before the scholars and in this way the true position of Indian literature and specially of Jaina literature has remained unknown

The Grantha Bhaṇḍārs of Rājasthān have been divided divisionwise, which are as follows —

1 Grantha Bhandārs of Ajmer Division

2 Grantha Bhaṇḍārs of Bīkāner Division

3 Grantha Bhandārs of Jodhpur Division

4 Grantha Bhaṇḍārs of Udaipur Division

5 Grantha Bhaṇḍārs of Koṭāh Division

The Grantha Bhandārs of Ajmer Division include the Bhaṇḍārs of former Jaipur, Alwar, Bharatpur, Tonk states and Ajmer which has also been merged into Rājasthān from 1st November 1956

The Grantha Bhandārs of Bīkāner Division are limited to only former State of Bīkāner

The Grnntha Bhaṇḍārs of Jodhpur Division include the Bhandārs of former Jodhpur and Jaisalmer states

The Grantha Bhandārs of Udaipur Ḍivision include the Bhaṇḍārs of former states of Udaipur Dūngarpur, Bānswāra and Pratāpgarh but at present there are no Grantha Bhandārs in Bānswāra and Pratāpgarh States, so Bhaṇḍārs of Udaipur and Ḍūngarpur only have been discussed

And the last of all, the Grantha Bhaṇḍārs of Kotāh Division include the Bhandārs of former States of Kotāh, Būndī and Jhālāwār

GRANTHA BHANDĀRS OF AJMER DIVISION

Jaipur and Alwar were the princely states of Rājasthān, which were never at war with the Moghuls as the rulers of these states remained always loyal to Delhi Emperors Peace and tranquility, therefore reigned generally in these states for a long time Tonk as an independent state was created in 1818 A D The rulers of this state treated their Hindū and Muslim subjects alike In Jaipur, the Hindūs and Jainas lived side by side for centuries and there was rarely a conflict on the question of

religion They always followed the principle of co-existence and also of live and let live In the farmer state of Jaipur the population of Jainas is good

The Rulers of Āmer and Jaipur patronized the Jainas There had been several Jaina Dewāns[1] among whom Mohandāsa Bhāvasā, Bimal Dāsa Chābrā, Rāmacandra Chābrā Rāo Jagrām Pāndyā, Rāo Kripā Ram Pāndyā, Ratancanda Śah, Bālācanda Chābrā, Rāyacanda Chābrā, Sānghi Jhūthan Rāma, and Amarcanda Khindūkā were very famous and served the state with great loyalty and efficiency Most of them constructed Jaina temples in the state and established Grantha Bhaṇḍārs in them In appreciation of their remarkable services, the rulers of the state gave full protection to the temples as well the Grantha Bhandārs Mohan Dās (17th century) constructed a temple in Āmer whis is called Sanghi Jaina temple He was Dewān of Mirza Rājā Jai Singh I, (1621 to 1667) Rām candra became Dewān after Mohan Dāsa in Samwat 1747 (1690 A D) and remained on this post upto 1776 (1719 A D) and he constructed Jaina temples in Sāhīwad (Jaipur) Ujjain and Jaisinghpurā (Delhi) He was a very influential Dewān of his time[2], He died in the battle of Lalsot where a memorial built by the Government in his memory still exists

Rao Kripā Rām Pandyā[2] served as Dewan from 1780 to 1804 (1723 to 1747 A D) He constructed several Jaina temples in Āmer, Delhī, Lohāgarh, and Cāṭsu He was also a devotee of the sum Tradition was it that he constructed 120 Sun temples throughout India The famous Sun temple of Galtā near the Jaipur City was also constructed by him

The Jainas predominated in the administration of the Jaipur State for about 300 years Inspite of Muslim Rule in the country there was no fear of fanaticism in the state and the Jainas were free to construct temples and establish the Grantha Bhaṇḍārs It was only when Aurangzeb passed through the State in 1670 A D that some destruction was done But it was a passing phase

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1 Vira Vāni year One, Volume I

२ रामचन्द विमलेश की ढूढाहड की ढाल,
वाका ने सूघा किया, सूघा ने किया निहाल ।
मत कोई फलसा जुडो, मत कोई जुडो किवाड,
येह रामचन्द विमलेश की ढूढाहड की ढाल ।
घर राखरा धरा राखरा प्रजा राखरा पारा,
जयसिंह कहै छै रामचन्द तू साचो छे दीवारा ।।

Vīra Vāni Vol I

There more than 50 Bhanḍārs in the area of Jaipur, Tonk, Alwar and Bharatpur Those in the Jaipur State are very important e g , Mālpurā, Todārāisingh, Mozmābād, Dausā, Āmer, Sāngāner, Cātsu, Baswā etc

But at present there are no Bhandārs in Āmer, Sāngāner and Cātsu as they were shifted to the Jaipur City long ago

We shall now give a short description of Grantha Bhandārs of this area

GRANTHA BHANḌĀRS OF JAIPUR CITY

Jaipur City was founded by Rājā Sawāi Jaisingh in Samvat 1784, (1727 A D) and the capital was shifted here from Āmer, six miles from Jaipur The Mahārājā made it a centre of literature and Art He established a Pothī Khānā which contains the valuable manuscripts on several subjects brought from several places of India Mahārājā Pratāp Singh was himself a scholar who wrote several works He wrote 'SANGEET SĀRA' of which a manuscript is preserved in the Grantha Bhanḍār of the Jaina temple of Terāpanthis Jaipur,

When the Jainas shifted from Āmer, Sāngāner and other places they broght with them the manuscripts from these places and placed them in the various temples of Jaipur

In the last two centuries there were several scholars who contributed to literature greatly Some of the most prominent scholars were Daulat Rām Kāslīwāl (18th Century), Todar Mal (18th Century), Gumānī Rāma (18th and 19th Century) Ṭek Cand (18th Century), Deep Cand Kāslīwāl (18th Century), Jai Cand Chābrā (19th Century), Ḍalu Rām (19th Century), Mannā Lal Pāṭnī (19th Century), Kesari Singh (19th Century), Nemi Canda Pātnī (19th Century), Nand Lāl Chābrā (19th Century), Swaroop Cand Bilālā (19th Century) Saḍāsukh Kāsliwāl (19th Century) Baba Duli Cand Pāras Dās Negotiā (19th Century) Jait Rām (19th Century) Pannā Lal Chaudhary (19th Century) These scholars enriched the treasure of Hindī & Samskrit literature They wrote original works and also translated into Hindi works of Samskrīt & Prākrit in order to propogate the reading of Hindi They also established new Bhandārs At present there are 20 Grantha Bhandārs in the Jaipur City which possess more than 15 thousands manuscripts

Apart from these scholars there had been several copyists who used to copy out the manuscripts on the request of the srāvakas, countless manuscripts were copied in this City and they were placed not only in the City libraries butin several maunscript libraries of Rājasthān and outside Rājasthān Thus the Jaipur city was a radiating centre of literary activities in the past

(1) ĀMER ŚĀSTRA BHANḌĀR

Āmer Śāstra Bhanḍār was situated previously in the Digamber jain temple of Neminath of Āmer City, the old capital of the former Jaipur State and which is six miles from the Jaipur City This whole collection has been shifted to Jaipur some time back and has been placed at Mahāvīrā Bhawan Previously, this Śāstra Bhandar was known by the name of Bhaṭṭārak Davendra Kīrtī Śāstra Bhanḍār who was the learned as well as most influential Bhaṭṭārak of his time (18th Century) There are 25 manuscripts in this Bhanḍār which were presented to him from time to time by the House holders He took great interest in enriching the collection The City of Āmer remained a centre of Bhaṭṭārakas for sufficient time

Āmer Śāstra Bhanḍār is one of the oldest Bhanḍārs in Rājasthān It was established earlier than the 17th Century but after some time it bacame famous by the name of Devandra Kīrtī Śāstra Bhanḍār though now it is called by the name of Āmer Śāstra Bhanḍār

Before thirty years, manuscripts of this Bhanḍār were not accessable to every-one The Śāstra Bhandār was used to be opened once a year at the time of Śruta Pancami which comes in the month of Jesṭha and afterwards used to rsmain closed for whole of the year There are 2605 manuscripts and 150 Gutkās in this collection, Earliest manuscript is of UTTARAPURĀNA written by Mahākavi Puṣpadanta in Apabhramṣa language This manuscript is dated 1334 A Ḍ which was copied in Joginīpur (Delhi) under the rule of Muhammad Tughluq Manuscripts copied in 15th, 16th and 17th centuries are in good number The collection of old manuscripts show that this Bhanḍār was the centre of literary activities in old days The manuscri-pts are in Samskrit Prākrit Apabhramsa Hindī and Rājasthānī languages The Śāstra Bhanḍār is a great store house for Apabhramṣa literature as about 50 works of this language are available here Works written by Kavi Swayambhū, the first author of the Apabhramsa and Amer Sen Carita composed by Mānikkarāj considered to be latest scholar are in the collection of this Bhandār There are several rare manuscripts like Sakalvidhi-nidhan of Nayanandi (11th Century) and Paraswapurān of Padam-kīrti (10th Century) Such works are not available in other Bhandārs

The Śāstra Bhandār also contains quite a number of valuāble manuscripts in Samskrit & Hindī A Samskrit commentary on Kirātārjunīya written by Prakāsa Vaiṣa is a rare manuscript which is not available in other manuscript libraries Though the Bhanḍār preserves manuscripts on Jainism but the texts on secular subjects like Āyurveda, Jyotiṣa Vyākarana Mantrā Śāstra, etc are also in good number Manuscripts of the Samskrit Kāvyas written by Kālidās, Bhārvi and Māgha are inclu-ded in the collection of the Bhanḍār As regards Hindi and Rājasthāni literature,

there is a good number of books written by the various old Hindi writers Manuscripts of the works written by Bhattārak Sakal Kīrti (15th Century) Brahmajinadās (15th Century) Voocarāja (16th Century), Chihal (16th Century), Banārsīdās (17th Century) Bhūdhardas (18th Century) and non-Jaina scholars like Bihārī (16th Century), Kesāva, Vrinda etc form part of collection of the Bhaṇḍār,

The Śāstra Bhaṇḍār at present exists in Mahāvīrā Bhawan situated in Caurā Rāstā where a Jaina Research Institute is also working The catalogue of this bhaṇḍār has been published [1]

(2) ŚĀSTRA BHANḌĀR OF BAḌA MANDIRA, JAIPUR

HISTORY OF THE GRANTHA BHANḌĀR

This Śāstra Bhaṇḍār is situated in the Digambar Jaina Terāpanthī Temple at Gheewālon ka Rāstā This is a Pancāyatī temple and is one of the four such temples of the City The temple was constructed about two hundred years ago by the Jainas who migrated from Sāngāner and Āmer, This Bhaṇḍār also came into its present shape at that time but as a matter of fact the manuscripts which are in the collection of the library were originally in the Jaina Bhandārs of Āmer and Sāngāner and when the Jainas of those places shifted to this new city, the manuscripts were also brought from them and placed in this Bhandār

There are two Grantha Bhaṇḍārs in this temple One is called by the name of Saraswati Bhawan Badā Mandir and the other is called Bābā Dūlī Cand's Śāstra Bhandār First of all we shall deal with the collection of Baḍa Mandir This Grantha Bhandār is one of the biggest Śāstra Bhandārs of the city, which has 2630 manuscripts This collection includes 324 Gutkās also All the manuscripts are on paper

PAṬRONS OF THE ŚĀSṬRA BHANḌĀR

A number of Jain scholars like Ṭodar Malla (18th Century), Jai candra Chābrā (19th Century) and Sadāsukha Kashwāl (19th Century), Mannālāl Khindūkā (19th Century) etc took great interest in the development of this Bhandār and even works written in their own hands are also available here

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1 Rājīsthān ke Śāstra Bhaṇḍāron ki Granth Suchi Part I published by Srī Digambar Jain Atiśaya Ksetra Śrī Mahāvīrji 1948

EARLIEST AMD LATEST MANUSCRIPT

The manuscript of Pañcāsti Kāya, a famous work of Ācārya Kuṇḍa Kunda written in Prākrit is the earliest one This was copied in Vikram Saṁvat 1329 i e in 1272 A D This was written in Delhi which was called Yoginipur at that time The copyist of this manuscript and Uttarpurāna, the earliest manuscript in Āmer Śāstra Bhaṇḍār was one and the same The latest manuscript is 'Dharmopdesa Ratnamālā' of Dulī Canda written in Samwat 1964 (1907 A D) by the writer himself,

This shows that upto 50 years back there was a continuous effort of copying and placing the manuscripts in the Grantha Bhaṇḍār

CENTRE OF SCHOLARS

There is a very good collection of the manuscripts written in oriental as well as in Hindi and Rājasthānī languages This collection pertains to books written by Jaina and non-Jaina authors Works written by Jaina authors deal with various subjects pertaining to religion such as Sidhānta, Pūjā Pratisthā and Vidhān and secular subjects like Purāna, Kāvya Kathā, short Kāvya called carita, Philosophy, and scientific subjects like grammer, Prosody, Laxicography Jyotisa, and Āyurveda Works written by non-Jaina authors pertain mainly to Kāvya, Grammer Āyurveda Jyotisa and sexualogy etc There are 13 manuscripts of Raghuvansa, Kāvya written by Kavi Kalidāsa and two samskrit commentaries on Kirātārjunīya of Bhārvi Besides this there is a good collection of Hindi works written by Gorakhanāth and his followers, Kabīrdāsa, Bihāri, Kesava, Vrinda and several of others Books written in Apabhramśa are in abundance Literature of Swayambhū (9th Century), Puspadanta (10th Century) Vīra (11th Century) Nayanandi & Raidhu etc are also in the collection There are two samskrit commentaries on Jambu Swāmi Cariya and Pauma Cariya which are not available in other Bhaṇḍārs There is one manuscript of Ādipurāna of Puśpadanta which is profusely illustrated and only one manuscript of its kind throughout India This illustrated manuscript was copied in Vikram Samwat 1597 (1540 A D) in Delhi, The manuscript has 558 coloured pictures fully based on the text The Harivansa purāna of Dhaval, a famous scholar of 10th Century is also available in this Bhaṇḍār This manuscript has not been found so far in any other Bhandār of Rajasthān There is a rich collection of Hindi works also Cauvīsī Gīta, a Hindi work composed in Samwat 1371 (1314 A D) by Kavi Delha has been discovered in this Śāstra Bhaṇḍār

We may mention here that the collection of the Gutakās of this Bhandār is also of great importance Some small works of Samskrit and Hindi find a good

place in them The Gutakās were the note books of the literary persons who used to note the important passages or small works of interest in them A list of this Śāstra Bhandār has been published duly edited by the writer himself in the year 1954 [1]

(3) GRANTHA BHANḌĀR OF PĀNḌYA LŪNKARAN—

HISTORY OF THE GRANTHA BHANḌĀR

The Grantha Bhandār was established by Pāndyā Lūnakaran in the temple which is famous after his name Pāndyā is a class of monks who live in the outer part of a temple Pāṇḍyā Lūnkaran was also a monk of such type The temple was built under his supervision and remained the centre of his literary activities, so both the temple and Grantha Bhandār began to be called after his name. Though there is no exact date regarding the establishment of the Grantha Bhaṇḍār but there is one manuscript of Yasodhar Caritra, which was copied for Pāndyā Lūnkāran in Samwat 1788 (1731 A D) It is also mentioned there that he was the pupil of Pandit Khīvsiji who was the pupil of Bhattārakā Jagat Kīrtī [2] From this reference it appears that Lūnkaran established permanently in Jaipur after the year 1731 A D and constructed the temple and placed the manuscripts which were with him

PAṬRONS OF THE BHANḌĀR

Pāndyā Lūnkaran was the main founder and patron of the Śāstra Bhandār Most of the manuscripts preserved here were collected by him He was a very learned man and was expert in the subjects like Āyurveda, Jyotiśa and Mantra Śāstra He devoted his full life either in studying the literature or in collecting the manuscripts for the library There are 807 manuscripts and 225 Gutakās in the collection of the Bhaṇḍār and it is certain that most of them were collected by him in his life time A collection of such a good store of knowledge shows that he

1 Rājasthān ke Jaina Śāstra Bhāṇḍāron kī Grantha Sūcī, part II

२ मवत् १७८८ ग्रासोजमासे शुक्लपक्षे दशम्या तिथौ वुधवासरे वृन्दावत्या नगर्या खन्डेलवालान्वये अजमेरागोत्रे एतेषा मध्ये चिरजीवि रायचन्दजी तेनेद यशोधरचरित्र निजज्ञानावर्णीकर्मक्षयार्थं भट्टारकश्रीजगतकीर्ति तत् शिष्यविद्वन्मन्डलीमडित पडितजीश्रीखीवसीजी तत् शिष्यपडितलूणकरणाय घटापित ।

Yasodhara Carita
–Grantha Bhandār of Pāndyā Lūnkaranji

had a great desire in his heart to serve the Indian literature in general and Jaina literature in particular. There is a good collection of Samskrit, Hindī and Prākrit works The earliest manuscript of this Bhandār is the manuscript of Parmātma Prakāsa written in Samwat 1407 (1350 A D) and the latest manuscript was written in Sāmwat 1955 which is Namokāra Mantra Kathā There is a manuscript of Yasodhar Caritra of Sakal Kīrti, which is fully illustrated The manuscript contains coloured illustrations completely based on the story Except this, all the manuscripts which have coloured illustrations are related to the Mantra Śāstra.

SUBJECTS DEALT WITH

Manuscripts which are in the Śāstra Bhandār relate both to religious and secular subjects. But the main subjects on which the manuscripts are available are Jyotiśa, Āyurveda and Mantra Śāstra Manuscripts of Mādhav-Nidhān, Yoga Cintāmani, Vaidy-Mānotsava, Bhairava Padmāvatī Kalpa, and Vidyānuvāda are also there

The Bhandār is quite systematic The Granthas have been placed in serial number They are placed in stone almirahs having glass shutters The catalogue of this Bhandār has already been published duly edited by the author himself [1]

(4) ŚĀSTRA BHANḌĀR OF BĀBĀ DŪLĪCANDA

The Śāstra Bhandār of Bābā Dūlīcand is situated in Jaina Digambar temple of Terāpanthī which is also called Baḍā Mandir This Grantha Bhandār was established by Śri Dūlīcand in the year 1854 A D, He was a great Hindi lover of his time He was not a Jaipurian but belonged to Poona District of Mahārāṣtra state He came to Jaipur with the manuscripts and established the Śāstra Bhandār which became famous after his name He died in the year 1871 A D at Āgrā

There are 850 manuscripts in this Śāstra Bhanḍār which were collected by him alone by travelling throughout India Some of the manuscripts were either got written by Dūlīcand or were presented to him by the Jaina Śrāvakas and the rest were collected by him from various places He led a life of Jaina Sādhu and travelled thrice throughout India He also wrote a description about his travel in Jaina Yātrā Darpana, a manuscript which is available in the Bhanḍār. He was a good scholar of Hindi and Samskrit and translated about 15 works in Hindi All of these works are preserved in the Bhandār

1 Rājāsthān ke Jainā Śāstra Bhanḍāron kī Granth Sūcī Part II year 1954.

The manuscripts in the Śāstra Bhaṇḍār are mainly in two languages i e Samskrit and Hindī Hindī manuscripts are the translations of Samskrit texts The subjects dealtwith in the manuscripts are mainly religious, Purāna, Kathā and Caritra etc

(5) ŚĀSTRA BHANḌĀR OF JAINA TEMPLE BĀDHICAND

This Śāstra Bhandār is situated in the Jaina temple Badhī Canda which is a famous Jaina temple of the city It is situated at Gheewālon kā Rāstā, Johari Bāzār The temple was constructed by Srī Badhī Canda who was Dewān of Jaipur state for some time The Śāstra Bhaṇḍār was established in Samwat 1795 (1738 A D) on the completion of the temple

PATRONS OF THE ŚĀSTRA BHANḌĀR

The Śāstra Bhandār of this temple was greatly patronized by Pandit Todaramal and his son Gumāni Rām (18th Century), It remained the main centre of their literary activities Paṇḍit Ṭoḍarmal and Gumāni Rāma used to write new works in this temple Original manuscripts of Moksamārga prakāśa, Ātmānuśāsan, and Puruṣārtha Sidhyupāya written by Paṇḍit Ṭodar Mal are in the collection of the Bhandār Gumāni Rāma also worked for the growth of the Śāstra Bhandār and for some time it was called after his name

There are 1278 manuscripts in it This number includes the Gutakās also which are 162 Manuscripts are mainly in four languages i e Prākrit, Samskrit, Apabhramśa, and Hindī All the manuscripts are written on paper and there is no palm-leaf manuscript in the collection

The main subjects on which the manuscripts are available are Jaina religion, Adhyātma, Purāna, Kāvya, short stories and miscellaneous works The works written by non-Jaina authors are not in good number but some famous works of Kalidāsa, Anubhūti Swārūpācārya, Kabīrdāsa, Kesavadāsa are in the collection,

The earliest manuscript available in the Grantha Bhandār is a commentary on Vaddhmāna Kāvya written in Samwat 1481 (1424 A D) on the 10th bright day of Āsoja month This is a Samskrit commentary on the Apabhramsa work Vāddhmān Kāvya was written by Jayamitra Hala in 13th Century The latest manuscript was written in Samwat 1987 (1930 A D) which is called Adhāidwīpa Pūjā Thus there are manuscripts written during the last 500 years

The collection of Hindī and Apabhramsa works is in good number Some of them are still unpublished and others are rare one The manuscript of Harivansa

Purāna an Apabhramsa work of Mahākavi Swayambhū, is in the collection of this Bhaṇḍār This is a rare manuscript and only three or four copies are available throughout India (The commentary of Vāddhmāna Kāvya in Samskrit is also a rare one Manuscript of Pradyumna Carita, a Hindi work composed in 1354 A D is also a rare one This is a very good work written by Sadharu in Hindi)[1] Gutakās of this Bhaṇḍār possess several small works of Hindī scholars The works of Jaina poets like Sakal Kīrtī (15th Century) Chīhal (16th Century), Hansrāja (17th Cenutury) Ṭhakursi (16th Century) Jinaḍāsa (17th Century), Pūno (16th Century) Banarsī Dāsa (17th Century) etc are available in these Gutakās The collection of works of Ajayarāja pātnī about 20 in number have been traced out in the Śāstra Bhaṇḍār He was a scholar of 18th Century

(6) GRANTHA BHAṆḌĀR OF THOLIYĀ JAINA TEMPLE

Digambar Jaina Ṭholiā temple is situated in the Ghee wālon kā Rāstā near the temple of Badhi Canda The temple was constructed by a Tholiyā family in the 18th Century It is also one of the famous and beautiful temples of the City

There is a Śāstra Bhaṇḍār which was started after the completion of the temple Now it is housed in a newly constructed room The manuscripts were brought from Sāngāner and Āmer and some of them were written and copieḍ here also The work of writing new manuscripts slowed down from Samwat 1900 (1843 A D)

There are 658 manuscripts and 125 Gutakās in the Śāstra Bhaṇḍār Though the number of the manuscripts is not great but from the point of material, it is a remarkable Bhaṇḍār

The earliest manuscript which is available in the collection is a commentary of Dravya Sangraha by Brahma Deva This mannscript was copied in Samwat 1416 (1359 A D), Bhādwā Sudī 13 at Yoginīpur The writer of this manuscript has also mentioned the Emperor's name as Feroz Sāh The latest manuscript named Bīsa Tīrthankara Pūjā was written in Samwat 1654 (1897 A D) Sāvan Budī Saptmi This was copied in Ajmer by Srī Pannā Lāla himself Most of the manuscripts available in the Grantha Bhaṇḍār are of 16th, 17th and 18th centuries The manuscripts are more on literary subjects The collection of Guṭakās is also good Several small works of Śubha Candra (16th Century), Hemarāja (17th Century), Raghunātha (17th Century),

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1 Rājasthān ke Jain Śāstra Bhaṇḍāron kī Grantha Sūcī, Part III

Brahma Jinadāsa (15th Century) Brahma Gyāna Sāgar (17th Century), Padmanābha (16th Century) etc are in these Gutakās (As regards the non-Jaina works, the Dohās of Dādu Dayāl, Iśka Cimana of Nāgarīdāsa, Daṣṭūra Mālikā of Banśīdhara, Gyāna Bheda, Gyānasāra, Nitya Vīhāra, and Prasangasāra of Raghunātha are important works)

All the manuscripts are written on paper There is one manuscript namely Pūjā Sangraha in which coloured pictures of Mandals of Pūja are given

The Śāstra Bhaṇḍār is completely systematic One manuscript has been kept in one Vesthana and therefore manuscripts can be traced out easily The catalogue of this Bhaṇḍār is already published by Digambar Jain Atiśaya Ksetra Śrī Māhāvīrji [1]

(7) GRANTHA BHANḌĀR OF JAINA TEMPLE PĀṬODĪ

Grantha Bhaṇḍār of Jaina temple Pātoḍī is the next biggest collection of the Jaipur City It is situated in the Jaina temple of Pāṭodī, which exists in Caukarī Modī Khānā The temple remained the seat of Bhaṭṭārakas from the year 1758 A D The installation ceremony of the four Bhattārakas namely Ksemendra Kīrtī (1758), Surendra Kīrti (1765) Sukhendra Kīrti (1795) and Nāyan Kirti (1822) was performed here This temple had a direct connection with these Jaina monks for about hundred years The manuscripts of were brought here by them and afterwords this Bhandār was established in about 1737 A D

The Śāstra Bhaṇḍār maintained the literaries activities for a century These Bhattārakas were the main patrons of the Bhaṇḍārs There was good arrangement of copying the manuscripts and several scholars who had good hand-writing were employed by these Bhaṭṭārakas and manuscripts were got written on the request of the Śrāvakas When the influence of these Bhaṭṭārakas ceased the Grantha Bhandār came in the possession of the Śrāvakas But as it appears from the collection of the manuscripts that the persons did not take interest in obtaining new manuscripts as such the number of these manuscripts did not increase rapidly Moreover due to mis management some manuscripts were reduced to ashes and works of the high standard and poetic beauty were allowed to decay

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1 Rājasthān ke Jaina Śāstra Bhandāron kī Grantha Sūcī Part III

NUMBER OF THE MANUSCRIPTS

The total number of the manuscripts and the Guṭkās in the Bhaṇḍār is 2257 and 308 respectively Out of these manuscripts more than 450 manuscripts relate purely to Vedic literature All the manuscripts are on paper except the two, Bhaktāmar Stotra, and Tatwārtha Sūtra, which are on palm leaves There are some maps of Jambū Dwīpa, Adhāi Dwīpa and of some Yantras which are on cloth Some maps are fully illustrated

EARLIEST & LATEST MANUSCRIPTS

The earliest manuscript available in the Bhaṇḍār is Jasahara Cariya of Puspadanta an Apabhramśa work of 10th Century This manuscript was copied in 1407 (1350 A D) in the fort of Candrapur The latest manuscript of Padmanandī-pancavinsatī was copied in Samwat 1950 (1893 A D) This shows that there are manuscripts written from the year 1350 to 1893 A D Most of the manuscripts were written in the 15th, to 18th centuries A few of these were written in the 19th century

SUBJECTS DEAL WITH

The manuscripts in the Śāstra Bhandār deal with a variety of subjects like Purana, Carita, Kāvya, Grammer and various aspects of Jaina religion The languages used are Prākrit, Apabhramśa, Samskrit, Hindī, and Rājasthānī Pūjā and stotra works form a substantial part of the collection There are more than 450 small manuscripts, the matter of which have been taken from Samhitās, Bhāgwat Mahāpurāna and other purāns Apart from these there are good Hindī works written by Jaina as well as non-jaina authors The following are the further main features of the Śāstra Bhandār

(1) There is a good collection of Samskrit works on Āyurveda & Jyotiṣa

(2) The collection of Gutakās containing small texts is also remarkable Among rare works of Hindi, one is JINADUTTA CARITA, a work of 1297 A D This was composed by Kavi Ralha This is perhaps one of the earliest manuscript of Hindi ever found in a Digambar Jain Śāstra Bhaṇḍār

The condition of the Grantha Bhandār is satisfactory All the manuscripts are placed in serial number and therefore manuscript may be taken out without any difficulty The complete catalogue of the Bhaṇḍār has recently been prepared and published [1]

1 Rājasthān ke Śāstra Bhaṇḍāron kī Grantha Sūcī Part IV

(8) ŚRĪ CANDRA PRABHA SARASWATĪ BHANDĀR

The Candra Prabha Saraswatī Bhandār is situated in the Jain temple of Dewān Amarcand, who remained a prominent Dewān of the former State of Jaipur in the 19th century for a long period His father named Śivjīlāl was also Dewān of the state in the time of Māhārājā Jagat Singh He constructed a Jaina temple The temple which was constructed by Shivjilāl is called temple of Bādā Dewānji, while the one which was built by his son Amarcanda is called temple of Choṭā Dewānji This temple is situated in the Lālji Sāṇḍ kā Rāstā, Caukrī Modi Khānā The temple relates to Terāpanthī Sect There are 830 manuscripts in the Śāstra Bhandār, of which about 350 are incomplete This is due to the mismanagement of the authorities who gave the manuscripts to the readers and never demanded them back There is a good collection of Samskrit works, and specially of Pūjā and Purānā literature The whole manuscripts may be divided as under –

Samskrit–418, Apabhramśa–4, Hindī–311, Prākrit–58 and the important subjects on which the manuscripts are available are as follows —

Religious texts	147
Adhyātma	62
Purāna	30
Kathā	38
Pūjā literature	152
Stotra	41

PATRONS OF THE BHANḌĀR

The Śāstra Bhanḍār was established at the time of the construction of the temple Dewān Amarcand took a great interest in the collection of the manuscripts His contemporary scholars of Jaina literature were Rājamala, Nawal Rāma, Gumānī Rām, Jaicandra Chābrā, Ḍālu Rām, Mannā Lāl Khindūkā and Swaroop Cand Bilā'ā and with the help of these scholars he managed to collect a good number of manuscripts Ksatra Cudāmani (1834) Gomaṭṭasāra (1828) Pancatantra (1830) and Pratimāsānta Caturdasī Vratodyāpana (1820) were got copied by him and placed in the Grantha Bhanḍār Kārtikeyānupreksā is the earliest written manuscript while

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1 Rājasthān ke Jaina Śāstra Bhanḍāron kī Grantha Sūcī Part IV

Dhanya Kumār Caritra is the latest one, These were copied in the year 1563 and 1937 A D respectively Most of the manuscripts in the Bhaṇḍār belong to the 18th, 19th and 20th centuries

(9) ŚĀSTRA BHAṆḌĀR OF JOBNER TEMPLE

The Śāstra Bhandār is situated in the temple of Jobner in Khejarān kā Rāstā, Chāndpole Bāzār, Jaipur City The temple remained a seat of Jaina monks for a long time and last Pāṇḍyā Bhaktāwara Lāl died recently about 12 years ago The Śāstra Bhaṇḍār remained in their possession from the very beginning This class of Pāndyās were interested generally in Āyurveda, Jyotiśa and Mantra Śāstra and the collection of the manuscripts pertaining to these subjects were given preference to other literature

NUMBER OF MANUSCRIPTS

The total number of the manuscripts in this Bhaṇḍār is 340 This number includes the number of the Guṭakās The collection of Samskrit manuscripts are more than those of Hindī manuscripts This shows that the Pāndyās were the scholars of Samskrit literature Manuscripts are not very old being written in 17th to 19th Century Some of the important manuscripts are as follows –

(1) Sabhāsāra Nāṭak of Raghurāj in Hindi This describes the etiquette to be observed in the Royal Courts

(2) Anjanā Rāsa of Śānti Kusal, composed in 1603 A D. This describes the life of Anjanā , the mother of Hanumāna

(3) Behārī Satsai of Bihārīlāl The manuscript was written in 1716 A D The peculiarity of this manuscript is that all the stanzas are written in alphabetical order

(4) Raghuvansa Kāvya by Kālidāsa The manuscript was copied in 1623 A D

(5) Rukmani Vivāhlo by Prithavirāj Rāthora in Hindī The manuscript is an incomplete one, but is a copy of the year 1662 A D

Besides these, there is a copy of Sañgrahani Sūtra of the 18th Century There is a cloth embroidered with lead beads illustrating the 16 objects of dream seen by the mother of the Tīrthankara Besides this, there are nineteen beautiful

pictures In the first picture, the paṭala of Swarga and Vimān have been depicted In the second picture, the Universe has been compared with the Loka Puruṣa There is a Nandiśwara Dwīpa in the third picture In the fourth plate, there are pictures of Tīrthankaras The seven graphas have been depicted in the fifth picture In the sixth picture, the dreadful horrors of the hell have been shown. In the seventh plate the army of India has been illustrated In the 8th picture, there are eight different figures of the Yakṣas There are pictures of the Jambudwīpa Lavana Samudra Indra Sabhā, birth ceremony celebrated by Indra, the condition of man at the time of intense thirst, hunger and separation and the Vimānas of the Heaven. In the last Saṭa Leśyas have been compared with a mango tree There are six complexions of the worldly soul as Krisna, Nila, Kapota, Pīta, Padma and Śukla The Kriśna Leśyā the worst complexion has been explained by falling down the whole mango tree for eating the mangoes while the Śukla Leśyā, the best complexion has been illustrated by eating only fallen mangoes of the tree

(10) PĀRSWANĀTHA DIGAMBAR JAINA SARASWATĪ BHAWAN

Pārswanātha Digambara Jaina Saraswatī Bhawan is situated in the Pārswanātha Digambara Jaina Temple It is very famous temple in the city and was constructed in Samwat 1805 (1748 A D) and in the same year the Saraswatī Bhawan was established, The Saraswatī Bhawan contains 558 manuscripts including the Guṭakās The collection contains manuscripts of 17th and 18th century in good number The manuscripts of samskrit language are more numerous The next come the Prākrit and Apabhramsa works All the manuscripts are on paper Manuscripts are mostly on the subject like Purāna, Kathā and religious topics Nalodaya Kāvya composed by Mānīkyasūrī is the earliest manuscript It was copied in Samwat 1445 (1388 A D) The manuscript of Desalakṣana Pūjā copied in Samwat 1937 (1880 A D) is the latest one There are three manuscripts which are worth mentioning –

(1) PRATĪSTHĀPĀṬHA —It is a Saṁskrit work composed by Asādhara a great scholar of 13th Century This work was written on cloth in samwat 1516 i e 1459 A D This is the earliest manuscript so far found on cloth in the Śāstra Bhanḍārs of the Jaipur City Though the manuscript was written 500 years back yet the condition of cloth is still good The measurement of the manuscript is 10½'x10

(2) YAŚODHAR CARITA —This is an illustrated manuscript copied in Samwat 1800 (1743 A.D) The manuscript contains 30 illustrations based on the story of the work All the pictures are coloured, representing Indian art

(3) AJITNĀTH PURĀNA—This is an Apabhramsa work written by Vijaysingh It was composed in Samwat 1505 (1458 A D) This is only the Apabhramśa manuscript so far found in this Śāstra Bhandār It deals with the life of Ajitnātha the second Tīrthankara The manuscript is a rare one

(11) ŚĀSTRA BHANḌĀR OF GODHĀ TEMPLE

There are 616 manuscripts and 102 Guṭakās in the Śāstra Bhandār of Godha temple, which was constructed towards the end of the 18th Century The manuscripts were brought from several places and housed in this Śāstra Bhandār

The subjects of the manuscripts pertain to Purāna, Carita, Stories, Pūjā and Stotra and the languages in which the manuscripts are written are Samskrit and Hindī

Most of the manuscripts are of the 17th, 18th and 19th Century The earliest manuscript is VRIHAT KATHĀ KOṢA written by Śrutasāgar, in samskrit This book was copied in Samwat 1586 i e 1529 A D and presented to Maṇḍalācārya Dharmakīrti The latest manuscript is "TĪNALOKA PŪJĀ in Hindī which was copied in Samwat 1993 (1936 A D). It is a voluminous work and contains 978 pages This shows that there is still the custom among the Jainas to place the manuscripts in the Śāstra Bhandārs

Some of the important manuscripts are as follows —

(1) VIMALANĀTHA PURĀNA-by Arunamani composed in Samwat 1674 i e 1617 A D in Samskrit It describes the life of Vimalanātha-13th Jaina Tīrthankara The manuscript is of samwat 1696 (1639 A D)

(2) HOLIKĀ CAUPAI-composed by Dūngara Kavi in samwat 1629 (1572 A D.) in Hindi It narrates the story of Holikā according to the Jaina faith There are 85 Padyas in the work The last two stanzas of the work are as follows —

मौलहमह गुणतीमइ सार, चैत्रइ वदि दुतिया बुधिवार ।
नयर मिकदराबाद गुणकरि अगाध, याचकमन्डल श्री खिमासाध ।।८४।।
तामु सीस डूगर मनि रली, भण्यू चरित्र गुरू सामली ।
जो नर नारी सुणमइ मदा, तिह घर लीहुइ सपदा ।।८५।।

(3) PANCA KALYĀNAKAPĀṬHA.-It was composed by Har Cand in Hindi poetry in the year 1773 A D It describes the five ceremonies of a Tīrthankara celebrated by the Gods It contains 117 stanzas

(4) SUNDARA ŚRANGĀRA —It is a work of Sundara Kavi composed in Samwat 1688 (1631 A D) It is a Laksana work which contains 374 stanzas It is collected in a Guṭakā No 25

(5) BIHĀRĪ SATASAĪ -This is Brijbhāsa commentary written by some Krisna poet in samvat 1780 (1723 A D) at Agra, on Bihārī Satasaī In the end of the commentary the writer gave his full description The manuscript was copied in Jaipur in Samwat 1790 (1733 A D) The peculiarity of this commentery is that it is in both prose and Poetry First of all the writer gives the sense of the original Dohās in Hindī prose and then he narrates the same in poem also The commentary of the first Dohā is as follows —

मेरी भव बाधा हरौ, राधा नागरी सोइ ।
जा तन की भाई परे, स्याम हरित दुति होइ ॥

Commentary in Hindī prose —

यह मगलाचरण है तहा श्री राधा जू की स्तुति ग्रन्थ कर्ता कवि करत् है, तहा राधा और दुहे याते जा तन की भाई परे स्याम हरित दुति हाइ या पद तें श्री वृषभान सुता की प्रतीति भई ।

Translation in Hindī poetry —कवित्त

जाकी प्रभा अवलोकत ही, तिहु लोक की सुन्दरता गई वारी ।
कृष्ण कहे सरसी रुहे नैननि, नासु महामुद मगलकारी ॥
जा तन की झलकै झलकै हरित द्युति, स्याम की होत निहारी ।
श्री वृषभान कुमारी कृपा कै, सु राधा हरो भव बाधा हमारी ॥

(12) ŚĀSTRA BHANDĀR OF JAINA TEMPLE SANGHIJI

The temple of Sanghījī is also a famous one of the city it is situated is Modikhānā Caukarī near Mahāvīra park The temple was constructed by Śri Jhūnthā Rām Sanghī, who was Dewān (Minister) of the Jaipur state during the reign of Mahārāja Jaisingh III (1818 to 1835) The Grantha Bhandār of this temple contains 979 manuscripts

Most of the manuscripts pertain to 18th and 19th century. There are several manuscripts which were written even in 20th century and the latest manuscript written in this century is Namokār Kalpa of Samvat 1955 (1938 A D) in Hindī and the earliest manuscript is PANCĀSTI-KĀYA PRABHRITA of Ācārya Kunda Kunda in Prakrit The manuscript is of samvat 1487 (1430 A D)

The manuscripts are on common subjects like Pūjā, Stotra, Purāṇa and Story etc There is an illustrated manuscript of MADHU MĀLTĪ KATHĀ written by Catura Bhuja Kavi in 17th century The number of illustrations is 15 These are coloured paintings representing Rājasthānī art, but they are in a very torn condition.

The other work is HAMMĪRA RĀSO, which was composed by Kavi Maheśa of 17th Century It is a poem describing briefly the life of Rājā Hammīra of Ranthambhore

(13) ŚĀSTRA BHANḌĀR OF DIGAMBER JAINA TEMPLE, LAŚAKAR

There is a good collection of manuscripts in the Dig Jain Temple Laśakar, situated in the Borḍi Kā Rāstā, Jaipur The Grantha Bhaṇḍār remained the centre of Śri Kesari Singh, a scholar of 19th century who took great interest in the collection of the manuscripts The total number of the manuscripts is 828 Following manuscripts are important one

1	Commentary on Pramananaya Tatvālokālankār of	Ratna Prabhāchārya	1499 A D.
2	Sap'a Padārth Vritt		1484 A D
3	Pancāstikāya with commentary	Amrita Candra	1516 A D
4	Ātma Prabodha	Kumār Kavi	1515 A D
5	Āpta Parīkśā	Vidyanandi	1578 A D
6	Commentary on Ratna Karanda Srāvakācāra	Prabhācandra	1576 A D
7	Padma Carita Tippna	Śri Cand Muni	1454 A D
8	Ādīswar Phāga	Bhaṭṭārak Gyān Bhūsana	1530 A D
9	Śānti Purān	Pandit Aśaga	1534 A D
10	Malaya Sundri Kathā	Jaya Tilak Suri	1463 A D

(14) GRANTHA BHANḌĀR OF NAYĀ MANDIR

The Grantha Bhaṇḍār is situated in the Jaina Temple of Bairāṭhiyān in the Motī Singh Bhomiyā kā Rāstā As the temple has been newly constructed, it is also called by the name of Nayā Mandir There are 150 manuscripts in the Śastra Bhaṇḍār The earliest manuscript in the Grantha Bhaṇḍār is Candraprabha Caritra, composed by Vīra Nandi in Samskrit The manuscript was copied in the year 1467 A D There are manuscripts of Risimanḍal Stotra, Riṣimanḍal Pūjā Nirvāṇa Kāṇḍa and Aṣṭānhikā Jāyamāl which are written in golden ink and their borders are artistically designed and embroidered These manuscripts are remarkable for border decoration representing various kinds of floral designs and geometrical patterns Beautiful illustrations of creeperr have also been given,

(15) GRANTHA BHAṆḌĀR OF CODHARIYĀN KĀ MANDIR

There are only 108 manuscripts in the Śāstra Bhandār of this temple which is situated in the Chajūlal Śāh kī Galī, Caukari Modī Khānā Out of these 75 manuscripts are written in Hindī and the rest are in Samskrit The collection is not of much consequence

(16) ŚĀSTRA BHAṆḌĀR of KĀLĀ CHĀBARĀ JAINA TEMPLE

There are 410 manuscripts in the Śāstra Bhandār of Kālā Chābarā Jaina temple The manuscripts are mainly on the subjects like religion, Purāna Kathā, Pūjā and Stotra The Gutakās which are 106 in number contain good collection of Hindī works written by Jaina and non-Jaina authors The manuscripts are generally of 18th and 19th century,

(17) ŚĀSTRA BHAṆḌĀR OF MEGHARĀJAJI TEMPLE

There is a small collection of 249 manuscripts in the Śāstra Bhandār of Jaina temple of Megharājajī The manuscripts deal with the subjects like Pūjā, Purāna and stotra The Bhandār is systematically arranged and an incomplete catalogue is also available in the Śāstra Bhandār

(18) SARASWATĪ BHAWAN OF YAŚODĀNANDA JAINA TEMPLE

This temple was constructed by Śrī Yaśodānanda, a Jaina Saint in Samwat 1848 (1791 A D) and at the same time a Śāstra Bhandār was also established in the temple The total number of the manuscripts and Guṭakās is 353 and 45 respectively The collection is an ordinary one and on the subjects like Pūjā, Stotra, Purāna, but Paṭṭāvalīs of the Emperors of Delhi and Hindī songs written in the praise of Bhattārakas Dharma Kīrti are of worth mention

(19) ŚĀSTRA BHANDĀR-SĪKAR

Sīkar is a district Head quarter at present It is a good city of the Western Railway on Jaipur Lohārū Branch There are five Jaina temples in the city which possess some manuscripts but in the Jaina temple called Badā Mandir of Bīsapanthi, there is a good collection of the manuscripts The total number of the manuscripts is 532, which are on paper. Manuscripts are written in Samskrit Prākrit, and Hindī The number of Hindī manuscripts is also a large one Pandit Mahācandra who was a good scholar of 19th century, collected various manuscripts for the Grantha Bhandār

The Grantha Bhandār is in good condition and systematically arranged. The manuscript are placed in the Vesṭhanas One rough catalogue of the manuscripts is also available in the Śāstra Bhandār There is no rare manuscript

(20) GRANTHA BHANḌĀRS OF ALWAR

Alwar was the Matsya Deśa, the kingdom of Rājā Virāṭa of the Mahābhārat in the past There is still a town called Macheri in this State which is a corruption of Matsya It is why that the first Union of Rājasthān States of Alwar, Bharatpur, Dholpur and Karauli was given the name of Matsya The Alwar state formerly appertained to the territory of Jaipur, but in the 19th century it was recognised as a separate State and Pratāpsingh was the first ruler. It is in the centre, between Jaipur and Delhi

Alwar remained a centre of Jainas for a long time There are nine Jaina temples in the City, out of which following temples have the collection of the manuscripts The number of the manuscript in each temple is as follows —

		No of Manuscripts
(1)	Temple of Chājūrāmjī	60
(2)	Jaina temple of Sābjī Sahib	40
(3)	Bārtallā Jaina temple	41
(4)	Jain temple Nasiājī	42
(5)	Nāyā Bāzār Jaina temple	39
(6)	Khandelwāl Jaina Pancāvatī Mandir	211
(7)	Agarwal Pancāyatī Mandir	186

Thus the total number of the manuscripts is 619 in the seven Bhaṇḍārs of the City, Most of the manuscripts are in Samskrit and Hindī and were written in 18th and 19th century

There are two manuscripts TATTWĀRTH SŪTRA and BHAKTĀMARA STOTRA written in golden ink (There is also a manuscript namely AMRĪTASĀGARA which was composed under the patronage of Māhārāja Pratāpsingh It is on Indian Medicines (Āyurveda) having 25 Tarangas and written in Hindī Māhārājā Pratāp Singh was the ruler of Jaipur State from the year 1778 to 1803 The manuscript was copied in the year 1791 A D)

(21) ŚĀSTRA BHANDĀR OF DŪNĪ

Dūnī is a town situated on the left side of the road from Jaipur to Deoli It is twelve miles from Tonk and six miles from Deoli. There is a Jaina temple which contains a small collection of the manuscripts numbering 143 only According to an inscription engraved on the inner wall of the temple, it was constructed in Samwat 1585 i e in the year 1528 A D The Grantha Bhandār of this temple was also established at the same time The earliest manuscript is Jinadatta Kathā in Samskrit which was copied in Samwat 1500 (1443 A D) Most of the manuscripts are in Hindī in which works of Vidyā Sāgar such as, (1) ' SOLAHA SWAPNA"[1] (2) "JINA JANMA MAHOTSAVA", (3) "SAPTA VYASANA SAVAIYĀ" (4) "VIŚĀPHĀRA-CHAPPAYA" etc are important The 'JHŪLNĀ" of Tānū Śāh in Hindī is also a rare work written in various metres and deals with on several topics "RAJŪL KĀ BĀRAHAMĀSĀ" of Ganga Kavi is a rare work Ganga Kavi was a Jaina poet and his full name was Gangādāsa He was the son of Parwata Dharmārthī who was also a Hindī scholar The work describes the various kinds of hardships sustained by Rājula in the twelve months

ŚĀSTRA BHANDĀRS OF ṬODĀRĀISINGH

Todārāisingh which was famous by the name of Takśaka Garha[2], remained famous literary centre for a long time It is said to have been founded by the Nāgas In the 15th century it was under the Sisodiyā Rājpūts of Udaipur, but after the defeat of Rānā Sangrāma Singh they became independent and under the rule of Akbar this whole province passed under him [3]

From the old ruins it seems to be a very ancient town There is one Visnu temple which was built by Guhil kings in the 10th century The town is beautifully

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१ सुखकर सुन्दर मूलसघ गछ सरमति जाणो ।
बलात्कार गण सार सूरी अभयेउ वखाणो ॥
तस पट्टे शुभचन्द्र हवा गछ नायक गुण धारक ।
तस गुरू भ्राता ब्रह्मचारि श्री विद्यासागर ॥
सघपति माधव वचन थी सोल स्वपन कवित जे कहै ।
भणे सुणे जे भावसु ते अहे लोक सुख लहे ॥६॥

2 Prasasti Sangrāh Āmer Śāstra Bhandār Jaipur page 162

3 Ibid

surrounded by the walls It is a city of tanks The relation with the Jaina religion remained from an old period From an inscription of Vijoliā dated 1169 A D it appears that Vaśravan, the fore fathers of Lallak constructed a Jaina temple in Ṭodāpatanna The town remained the literary centre from the very beginning Solanki kings were very kind to Jainas so they also helped them in the enrichment of the literature,

Pravacanasāra[1] was written in the year 1440 by Narsingh pupil of Madana Deva who was the brother of Acārya Śubhacandra The manuscript of Ādipurāna[2] was copied in the year 1480 in the Parswanātha temple

Under the rule of Rāmcandra Rāo, this town remained the main centre of literary activities as he was himself a lover of literature and art Several manuscripts were written in his time Some of the manuscripts written in his time are as follows –

(1) In Samwat 1612 (1555 A D) manuscript of Upāskādhyayana[3] was copied

(2) Nāga Kumār Carita[4] of Puṣpadanta was copied in Samwat 1612 (1555 A D)

(3) Yasodharā Carita[5] was written in Ādinātha temple in the same year i e 1555 A D

(4) Yasodharā Carita[6] was copied in Samwat 1610 in the Ādinātha Jaina temple and presented to Bhaṭṭāraka Lalit Kīrti At this time Salīm Śāh Sūri was the emperor of Delhi

(5) Nāga Kumār Carita[7] was copied in Samwat 1603 (1546 A D)

(6) Jambu Swamī Carita[8] of Vīr Kavi in Apabhramśa was copied in Samwat 1600 (1543 A D) and 1601 (1544 A D) and both were presented to Mandalācārya Dharmacandra

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1 Vīr Vāṇī Vol

2 Rājasthān ke Jaina Śāstra Bhāndāron kī Grantha Sūcī part II page 208

3 Āmer Śāstra Bhandār Jaipur

4 Ibid

5 Praśasti Sangrah Āmer Śāstra Bhandār Jaipur p 162

6 Ibid p 163

7 Rājasthān ke Jaina Śāstra Bhandāron ki Granthā Sūci, Part II page 247

8 Śāstra Bhandār of Tholiyā Jain temple Jaipur

After Rāma Candra Rāo, Kalyān Singh became the ruler Under his rule also several manuscripts were written The manuscript of Dharmopadeśa Śrāvakācāra[1] and Jasahar Cariya[2] were written in the year 1558 and 1557 A D respectively In the time of Jagannātha Rāo also Ṭoḍārāisingh remained the centre by literary activity Ādinātha Purāna[3] of Puṣpadanta was copied by Śāh Nānū and presented to Bhaṭṭāraka Davendra Kīrti in Samwat 1664 (1607 A D) In Samwat 1708 (1651 A D) Khinvasi of Ṭodārāisingh presented the Padmapurān of Ravisenācārya to Pandit Harśa Kalyāna

(22 & 23) GRANTHA BHANḌĀRS OF ĀDINĀTHA & PĀRŚWANĀTHA JAINA TEMPLES

There are at present two Grantha Bhandārs One Bhandār is situated in the Ādinātha Jain temple, while the other one is in Pārswanātha temple The Śāstra Bhandār of Adinātha temple contains 246 manuscripts and the Śāstra Bhanḍār of Pārswanātha temple has 105 manuscripts Most of the manuscripts are such as are used for the daily Swādhyāyā The number of Hindi manuscripts are more than the manuscripts of any other language Some of the important manuscripts are as follows —

1 Caturvidha Dāna Kavitta by Gyān Sāgar of 18th century

2 Nemiswār Phāga by Vidyānandi composed in Samwat 1640 (1583 A D) The work consists of 766 stanzas

3 Triloka Sāra Ṭīkā by Mādhava Candra Trivaidva The manuscript is dated Samwat 1500 (1443 A D)

4 Pravacana Sāra Tīkā by Prabhā, Candra the manuscript is dated samwat 1605 (1548 A D) The earliest manuscript is Caturvinśati Stavan[5] which was written in Samwat 1449 (1392 A D)

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1 Śāstrā Bhanḍār of Jain temple Bādhi candji

2 Āmer Śāstra Bhanḍār, Jaipur

3 Ibid

4 Jaīn Śāstra Bhanḍār of Ādinātha tempie of Ṭoḍārāisingh

5 मध्यदेशस्थ सवाशद्र गनिवासि देवर्पिसुत सर्वदेवम्तस्यात्मजेन शोभनमुनिना विहिता इमाश्चतुर्विशतिजिनस्तुतय तदग्रजपडितधनपालविहिता विवरणानुसारेण चेयमवचूरिण-महायमकखडनरूपाण तासा स्तुतीना लेशतो लेखि । सवत् १४८३ वर्पे आश्विनमासे वदि ४ ।

(24) ŚĀSTRA BHANḌĀR OF FATEHPUR (SHEKHĀWĀṬĪ)

Fatehpur is a beautiful city in Sīkar District of Rājasthān It is now a Railway station on the Sikar-Cūru Branch of the Western Railway Fatehpur remained the literary seat of Jainas From the very beginning Jainas played an important role in the development of literature The Agarwāla Jaina temple of Fatehpur was the centre of Bhaṭṭārakas who used to visit this place from time to time and took initiative in the management of the temples These Bhaṭṭārakas used to collect the manuscripts and placed them in the Bhaṇḍārs There is a collection of about 400 manuscripts at present in the Bhaṇḍār These manuscripts are of later centuries i e 18th and 19th century Most of the manuscripts were either written here or got written from else where and presented to this Bhaṇḍār by the Jainas of this city In this respect Paṇḍit Jīwan Rām's contribution is marvellous He wrote a Guṭakā which contains the matter of at least one lakh ślokas Except this, Triloka Sārā Bhāṣā (1746 A D) Harivansa Purāna (1767 A D) Mahāvīra Purāna (1353 A D), Samayasār Nāṭak (1836 A D) Gyanārnava of Śubha Candra (1831 A D) and several others were copied here and are preserved in this Bhaṇḍār

The Guṭakā as stated above is the biggest Gutakā, in material ever found any of the Bhaṇḍārs It mainly deals with Āyurveda and Jhotiśa It contains 1228 pages This was written in Cūru by Śrī Jīwan Rāma from the year 1838 to 1860 A D and was completed in Fatehpur City in the year 1860 A D

There is another manuscript Namokāra Mahatmya Kathā, which contains 689 pages of size 13″ × 7½″ The manuscript was got written by Hirālāl Sohanlāl, Delhi and presented to this Grantha Bhandār in the year 1922 A D It is fully illustrated and contains 76 illustrations on the various happenings in the life of the great persons of Jaina Mythology

JAINA ŚASTRA BHANḌĀRS-DAUSĀ

Dausā was an old capital of Kachhāwā Rājpūts and one of the most ancient cities of Rājasthān It was famous by the name Devagiri But now a days it is a good town on Jaipur-Bharatpur Road There are two Jaina temples and both the temples have Śāstra Bhaṇḍārs in them

(25) ŚĀSTRA BHANḌĀR OF BĪSPANTHĪ MANDIR

There is an inscription at the back side of the main Vedi according to which this temple was constructed in Samvat 1701 (1644 A D) but as per oldness of the city and the temple itself It seems that in that year it was reconstructed, The Śāstra Bhaṇḍār of this temple is a small one It contains only 177 manuscripts

including the Gutakās, Most of the manuscripts are of Hindī works. These manuscripts are of 17th to 19th century Some of the manuscripts are important and they can be used at the time of their editing The manuscripts of Vilhan Śaśikalā Prabandha is a good work of 17th century. It is with Hindī commentary by the poet Sāranga The work runs both in Samskrit and Hindī

(26) ŚĀSTRA BHANḌĀR OF TERĀPANTHĪ MANDIR DAUSĀ

There is also a small Śāstra Bhandār containing 150 manuscripts written on paper Out of which most of the manuscripts are written in Hindī But there is a good number of Apabhramsa manuscripts which were copied in 17th and 18th century This shows that there was a general love and system of reading the Apabhramsa works upto 18th century The manuscript of Caturdasa Gunasthān Carcā is a rare one It was written by Akhayarāj in Hindī prose

(27) & (28) ŚĀSTRA BHANḌĀRS OF BASWĀ

Baswā is an old town and tehsil headquarter of Jaipur District in Rājasthān It was the birth place of several scholars of Hindī literature and specially of Seth Amar Cand Bilālā for whom it is stated that he constructed the Jaina temple of Śrī Mahāvīraji Jaina poet Daulat Rāma Kāslīwāl[1] (18th century) a famous story and Purāna writer was born in Baswā and his father Ānanda Rāma also lived there In the 18th and 19th century Bāswā remained a centre of these scholars There are several manuscripts in the Jaina Bhaṇḍārs of Jaipur city which were copied in Baswā and brought from there to the Jaipur City Bhandārs

These manuscripts belong to the period from 1733 to 1835 i e for about one century during which the town was a centre of literary Activities Caubīsagunasthāna Carcā[2] was copied in Samvat 1832 (1775 A D) Mūlacāra Pradīpa[3], Pāṇḍava Purāna[4], Rasik Priyā[5], were copied in Samvat 1820, 1792 and 1733 respectively There is still a collection of the manuscripts in two Jaina temples which throws some light on its bright past Both the Terāpanthī and Pancāyatī temples contain Śāstra Bhaṇḍārs one in each temple The Terāpanthī temple is very old and according to the inscription found in the temple it was constructed in the 16th century The

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1 & 2 Manuscript preserved in Śāstra Bhandār-Baswā

3 Rājasthān ke Jaina Śāstra Bhāndāron kī Grantha Sūcī part III p 166

4 Ibid p 223

5 Ibid p 251

Terāpanthī Sect came into existence in the year 1626 A D according to Mithyātva Khanḍan Nāṭak of Bakhat Rāma

The Pancāyatī Mandir is also an old temple and important from the point of art and architecture There is a Jaina idol of a very big size of the 12th century, which also shows that the temple was constructed in very early times There is a small Grantha Bhanḍār which shows that sometime ago there was a very good collection of the manuscripts The manuscripts were written between 15th to 18th century The earliest dated manuscript is Samavasāra Vritti[2] which was copied in Samwat 1440 (1383 A D) Works of Hindī and Prākrit are in majority in the Śāstra Bhandār The following are the important manuscripts —

(1) KALPASŪTRA —The manuscript is illustrated and written in golden ink It has 39 paintings on the life of Lord Mahāvīrā The various expressions depicted in them are very good The manuscript was copied in the year 1479 A D

(2) KALPASŪTRA —This is another manuscripts which is also well illustrated It contains 42 paintings which are evidences of good art The manuscript is dated Samwat 1528 (1471 A.D)

(3) PADMANANDI MAHĀKĀVYA ṬĪKĀ —This is a commentary written by Kavi Prahalāda in Samskrit on the original work Padamandi Pancavinśati The commentary is a rare one

(4) MALAYASUNDARI CARITRA —by Jaytilak Śūrī in samskrit The manuscript was copied in Samwat 1490 (1423 A D)

(5) ABHAYA KUMĀR PRABANDHA CAUPAI —written in Hindī in Samwat 1685 (1628 A D) The work is also a rare one It describes the life of Abhaya Kumār

(29) ŚĀSTRA BHANḌĀR-MOZAMĀBĀD

In 17th century Mozamābāda was a centre of Jaina literary activities It is an old town which seems to be later on renamed as Mozamābāda (In the year

Āmer Śāstra Bhanḍār Jaipur

सवत् १४४० वर्पे चैत्र सुदो १० सोमवासरे श्रद्येह योगिनीपुरे पैरोजसाहिराज्यप्रवर्तमाने श्री देवसेन श्रीविमलसेन श्रीधर्मसेन सहस्त्रकीर्तिदेवा तत्र जजिनगरे श्रीश्रेष्टिकुलान्वये गर्गगोत्री सा धना तेन समयसार ब्रह्मदेव टीकाकर्ता मूलकर्ता श्रीकुन्दकुन्दाचार्यदेव-विरचित लिखाप्य सहस्त्रकीर्ति आचायप्रदत्त ।

1607 A D. one grand Jaina Pratisthā ceremony was celebrated which was conducted by Śrī Nānū Godhā who was the Minister of Rājā Mansingh of Jaipur. Only four year's before this ceremony Chitar Ṭholiā a Hindī writer completed his work 'Holī kī Kathā' in samwat 1660 (1603 A.D) and described the town as follows —

सोलासे साठे शुभवर्षे फालगुण शुक्ल पूर्णिमा हर्षं ।
सोहे मोजाबाद निवास, पूजे मन की सगली श्रास ।।
सोहे राजा मान को राज, जिहि वोधि पूरब लग पाज ।
सुखि सवै नगर मे लोग, दान पुण्य जाणे सउ भोग ।।

—Praśasti Sangrah p 231

In the year 1538, Bhavisyadatta Carita of Dhanpāl Kavi was written in this town and at present this manuscript is housed in the Śāstra Bhandār of Āmer, Śrāvakācār of Vasunandi which was written in Samwat 1630 (1573 A D) is preserved in the Grantha Bhandār of temple Badhīcand In the year 1589 A D Ādināthapurāna of the Apabhramsa language was copied in the Ādinātha temple)

Samwat 1660 (1603 A D) was specially marked for literary activity Yaśodharā Caritra[1] of Sakal Kīrti and of Gyāna Kīrti[2] were copied in this year and were placed in various Bhandārs of Rājasthān,

The Śāstra Bhandār is a part of the temple which is situated in the centre of the town The manuscripts are placed in two Almirahs and their total number is 368 The condition of the Śāstra Bhandār is not satisfactory, Several manuscripts have been destroyed due to the carelessness of the management They have not been placed even in Vesthans so the dust and climate have attacked them frequently

There are two copies of Jasahara Cariya of Puspadanta fully illustrated No where these illustrated manuscripts in Apabhramsa language have been found As such these are rare manuscripts Out of these one is complele and other is incomplete These were copied in 16th century The paintings are very fine (The earliest dated manuscript is of the 15th century The manuscripts of Pravacansāra of Kunda Kunda Acārya, (ii) Jinendra Vyākarana (iii) Ṣatkarmopdeśa Ratnamālā of Amarkīrti (iv) Trisaṣṭīsmrati Śāstra by Āśādhar (v) Yogasāra by Amitigati (vi) Tattwārtha Sutra Tippānī by Yogadeva (vii) Ādipurāna Ṭippana by Prabhācandra are important)

1 Rājasthān ke Śāstra Bhandāron kī Grantha Sūcī, Part III

2 Praśasti Sangrah of Āmer Śāstrā Bhandār, Jaipur page 281

There is also one manuscript of Kriśna Rukamani veli written by Prithivi Rāj with the commentary of Lākhā cārana This is a rare manuscript

(30) JAINA GYĀNA BHANḌĀR OF JHUNJHUNU

The collection in the Jaina Śāstra Bhanḍār[1] Jhunjhunu is not a large one The total number of the manuscripts is 310 It possesses Hindī manuscripts more than those in other languages The names of there manuscripts may be mentioned below —

1 Abhaya Kumār Caupai by Yug Pradhān Jin Candra Sūrī

2 Pānca Sandhi by Hemrāj in Hindī poem

3 Hansrāja Vacharāja Caupai by Ṭikam Cand

(31) JAINA ŚĀSTRA BHANḌĀR RĀJAMAHAL

Rājamahal is a town in Tonk District of Rājasthān It is about 80 miles from Jaipur and 20 miles from Ṭonk in the north The River Banās takes a beautiful turn here and the place is a beauty sport in the rainy season It was the centre of literary activities for about 300 years In the manuscript of Harivansa Purān[2] of Brahma Jinadāsa copied here in Samvat 1661, Rājā Mānsingh of Āmer has been described as the Ruler of this town There is a Śāstra Bhandār in the Jaina temple which possesses a collection of 255 manuscripts including Gutakās Manuscripts of Dhanya Kumār Caritra of Sakal Kīrti, Pārsvapurāna of Bhudhardāsa Śrenika Carita Kriyā Kosa and Harivansa Purāna were copied in this town from the year 1822 to 1836 A D The collection is though on the various subjects and mainly in Hindī and Samskrit languages Some of the important manuscripts are as follows —

(1) KARAKANḌUNO RĀSA[3] –by Brahma Jinadāsa in Hindī This is a rare manuscript of 15th century

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1 Manuscript Catalogue Preserved in Ābhaya Jaina Granthālaya Bikāner

2 Āmer Śāstra Bhanḍār, Jaipur

3 श्री सकलकीरति गुरु प्रणमीनो मूनी भुवनकीरति अवतार ।
गाम कीयो मेरु बडो, ब्रह्म जिनदास कहे सार ।।
पढे गुणे जेह साभले, मनधर अविचल भाव ।
मनवांछित फल ते लहे, पामे सिवपुरी ठाम ।।

Contd..

(2) PRAŚNOTTAR ŚRAVAKĀCĀRA[1] -by Sakal Kīrti in Samskrit This is an old manuscript and was copied in Samvat 1597 (1540 A D)

(3) HOLĪ KATHĀ[2] -by Muni Śubha Candra It was composed in the year 1697 A D It is also a rare work and has not been found so far in any of the other Bhandārs of Rājasthan

(4) INDRIYA NĀṬAK -by Trilok Patni This is a drama in Hīndī This work is also a rare one The drama[3] was completed at Kekarī (Ajmer) in the year 1898

Continued from page 68

धनद नाम गोवालिया, एक कमले करी चग ।
पूज्या जिनवर मन रली, फल पाम्यो उत्त ग ।।
एह कथा रस साभली, भवीयरा सयन सुजारा ।
पूजो जिनवर मन रली, अष्ट प्रकारे गुरा भारा ।।
एक कमल फल वस्तरयो, स्वर्ग मूगती लगे चग ।
अनुदिन जेह जीन पूछे तेह न फले उत्त ग ।।
सासो धरम सोहमराो, थोडी कीजे महत ।
वड बीज जिम रूवडो, फली दीसे अनत ।।
इति करकण्डु मुनीरास, पूजा फल समाप्त ।।

1 स्वस्ति सवत् १५९७ वर्षे द्वितीय चैत्रमासे शुक्लपक्षे द्वितीयादिने रविवासरे मुमुक्षुरा सुमतिकीर्त्तिना कर्मक्षयार्थं श्रावकाचार ग्रन्थो लिखित । ग्रन्थ सख्या २८८० ।

2 मुनि शुभचद करी या कथा, धर्मप्रेष्यमे छी जथा ।
होली कथा सुनै जो कोइ, मुक्ति तथा सुख पावे सोय ।।१२५।।
सवत सतरासे परि जोई, वर्ष पचावन अधिका और ।
साक गरिा सौलाछैत्रीस, चेत सुदि सातै कहीस ।।१२६।।
ता दिन कथा सपूररा भइ, एकसौतीस चोपई भई ।
सेस दिन मे जोडी वात, पून्यू दिसा कुमला ।।१२७।।

3 उगरािसे पचपन विषै, नाटक भयो प्रमान ।
गाव केकेडी धन्य जहा, रहै सदा मतिमान ।।

JAINA ŚĀSTRA BHANḌĀRS, MĀLPURĀ

Mālpurā is an old town in Rajasthān. According to the description available in the Guṭkās collected in Śāstra Bhandār of Jaina temple, Pāṭodī, Mālpurā was founded in Samwat 1619 (1562 A.D). The other name of the town is Dravyapura[1]. It remained the main centre of the Jaina literature from its very beginning. There are 8 temples in the town. Out of which 4 temples have collections of manuscripts. The earliest[2] manuscript was copied in Mālpurā in Samwat 1631 (1574 A.D). This is Vaḍḍhamān Cariya of Javmitra Hala copied by Kamal Kīrti for his own study. The other manuscripts which were copied here belong to the year 1576, 1588 1592, 1652, 1829, 1803, 1812, 1783 A.D. and hundreds of others which are in the various Śāstra Bhaṇḍārs of Rājasthān.

(32) JAINA GRANTHA BHANḌĀR CAUDHRIYĀN TEMPLE—MĀLPURĀ

There is a small collection of manuscripts numbering 50. All the manuscripts are on paper. The condition of the manuscripts is not good. There is a copy of BĪHARĪ SATSAI which contains 735 stanzas. The manuscript of Pārswanāth Rāso[3], composed by Brahma Kapoor Cand also forms part of the collection. This was composed in Samwat 1597 (1540 A.D.). The work is a rare one and has not been published so far. It deals with the life of Pārswanātha.

(33) GRANTHA BHANḌĀR OF ĀDINĀTH TEMPLE-MĀLPURĀ

There is also a small collection of manuscripts which contains books meant only for daily reading. The Grantha Bhanḍār is quite in disorder and in bad condition. Among the rare manuscripts one is Ksetrapāla Vinti[4] by Muni Subhacandra and the other is Hindī Padas by Harṣa Kīrti which are copied in a guṭakā number 3.

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1 Pūjā Pātha Sangraha preserved in the Grantha Bhanḍār-Mālpurā

2 Āmer Śāstra Bhanḍār Praśasti Sangrah, page 130

3 तास तणु सिषि तसु पडित कपूरजीचद, कीयो रास चिति धरिवि आनद ।

4 गीत पहली गाय जो ग्भाय क्षेत्रपाल को,
मुनि सुभचद गायो गीत, भैरू लाल को ॥११॥

(34) ŚĀSTRA BHANḌĀR OF TERĀPANTHĪ TEMPLE-MĀLPURĀ.

There is here a collection of 74 manuscripts. It is an ordinary collection There is no rare manuscript here but old copies of some manuscripts are in the collection

(35) JAIN ŚĀSTRA BHANḌĀR-BHĀDWĀ

Bhādwā is a village in Phulerā sub-division The village is 3 miles from the Railway station Bhainslānā on the Rewari Phulerā Branch line of Western Railway There is here a small Śāstra Bhanḍār having 130 manuscripts and 20 Guṭakās Though there is no rare manuscript here, the copies of the following manuscripts are very important –

(1) DHARMAVILĀSA .-by Dyānata Rāya in Hindī (18th Century)

(2) Hindī Translation of RATNA KARANDA ŚRĀVAKĀCĀRA by Sadāsukha Kāśliwāl in Hindī (19th Century)

(3) GYĀNĀRNVA BHAṢA -by Labdhi Vijaygani in Hindī (17th Century)

(4) BRAHMAVILĀSA -by Bhaiyā Bhagawatīdāsa in Hindī (18th Century)

(5) DHARMOPADEŚA SRĀVKĀCĀRA -by Dharmadās in Hindī (16th Century)

All the manuscripts are written on paper There is a good collection of Hindī works in Guṭakās such as DOHĀṢATAKA by Rūpa Cand and Updes Paccisī by Rāmdāsa

ŚĀSTRA BHANḌĀRS IN BHARATPUR DISTRICT

The former Bharatpur State and now a district of Rājasthān remained a literary centre for a long time As this district of the Rājasthān is considered a part of Brija Bhumi so the Hindī works influenced by Brija language (a part of Hindī) are in good number in the Grantha Bhanḍārs of this district (There are Jaina Grantha Bhanḍārs in Bharatpur, Deeg, Kāmā, Bayānā, Vair, and Kumher)

Bharatpur City was founded by Surajamal Jāṭ It was one of the two Jāt states in Rājasthān before its merger Śruta Sāgar a poet of 18th century described Bharatpur in his work Ṣata Māla Varnan' in the following way —

देस काठहड विरजि में, वदनम्यघ राजान ।
ताके पुत्र है भलो, सूरिजमल गुणधाम ।
तेजपुञ्ज रवि है भलो, न्याय नीति गुणवान ।
ताको सुजस है जगत मे, तपै दूसरो भान ।
तिनह नगर जु बसाइयो, नाम भरतपुर तास ।

In the 18th and beginning of the 19th century it was literary centre for the Jaina Scholars There is a Jaina manuscript library which contains more than 8 hundred manuscripts There are several manuscripts which were written in the 18th century in Bharatpur and placed in the Śāstra Bhaṇḍār of the city (Some of the manuscripts which were copied here are Soḍāśakārana Jayamāla[1] of Raidhu (1830 A D) Cāritra Pūjā of Srī Bhūśana (1759 A D) Caubīsa Jīnarāj Pūjā (1827 A D) Sārdhadvaya Dvīpa Pūjā (1769A D) Brahma Vilās (1838 A D) Tattwasāra (1757 A D) Subhāṣita Ratna Sandoha (1770 A D) and Sidhānt Sāra Deepak (1766 A D) and many others All the manuscripts are preserved in the Grantha Bhandārs of Bharatpur

(36) ŚĀSTRA BHANḌĀR OF PANCĀYATĪ MANDIR

There are two Jaina temples in the city and both have the manuscript libraries in them The Śāstra Bhaṇḍār of Pancāyatī temple has good collection of manuscripts They are placed in wooden and stone almirahs All the manuscripts are written on paper The date of the establishment of the Bhaṇḍār is not traceable, but it appears that soon after the construction of this temple the manuscripts were also brought from the various towns and villages, of the State when the Jainas came to settle down in the city The 19th century was time of the growth of the Śāstra Bhaṇḍār as most of the manuscripts were written in that century

The total number of the manuscripts is 801, and the earliest dated manuscript is VRIHAT TAPĀGACCHA GURĀVALI by Muni Sunder Sūri copied in Samvat 1490 (1433 A D) Most of the manuscripts are in Hindī language (SAPTA VYASAN KATHĀ composed by Mānik Candra in Samvat 1634 (1577 A D) in Apabhramsa language is a rare work as no such work has been found in any other Grantha Bhandār) Apart from this some of the manuscripts which are important, are as follows –

1 Rājasthān Grantha Bhaṇḍār Sūci, Part III p 145

(1) SABHĀ BHŪSANA[1] -by Gangārāma composed in Samvat 1744 (1687 A D) in Hindī

(2) PADASANGRAHA -by Harsa Candra in Hindī,

(3) JINADATTA CARITRA BHĀṢA[1] -by Visva Bhūsana in Hindī

(4) SUKHA VILĀSA[3] -by Jodhrāja Kāslīwāl in Hindī prose

The collectioa of the manuscripts written in Prākrit, Samskrit and Apabhramsa languages are also in good number This collection is not limited to religious works as manuscripts of common interest are also in the Śāstra Bhandār There is a manuscript which deals with the playing of Śatranja

There is one illustrated manuscript named BHAKTĀMARA STOTRA by Māntung Ācārya It has 51 illustrations very well coloured, Its painting is a specimen of medieval art It was copied in the year 1769 A D

(37) GRANTHA BHANḌĀR OF JAINA TEMPLE—PHOZURĀMA

There is another Śāstra Bhandār in Jaina temple, Phozurāma situated at Kotwālī market, This is a newly constructed temple so the collection of the manuscripts is also about 100 years old There are only 65 manuscripts including Guṭakās All the manuscripts were not earlier thān 150 years ago The manuscript

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1 सत्रह सत सवत सरस, चतुर अधिक चालीस ।
कातिक सुदि तिथि अष्टमी, वार सरम रजनीस ॥६२॥
सागानेर सुनग्र मे, रामसिंह नृप राज ।
तहा कविजन बचपन मे, राजति सभा समाज ॥२३॥
गगाराम तह सरम कवि, कीनो वुधिप्रकाम ।
श्री भगवत प्रसाद तै, उह सुम सभा विलास ॥६४॥

2 सवत् सत्रासै अठतीस, नाम प्रमोदा ब्रह्मात्रीस ।
अगहन वदि पाचै रविवार, असलेखा ऐन्द्र जोग नुसार ॥
नर नारी मन देके सुनो, ताको जनु त्रिलोक मे गुनो ।
यह चरित्र मुनियो मन लाइ, विश्वभूषण मुनि कहत बनाय ॥

3 दौलत सुत कामा बसै,
जोध कासलीवाल ।
निज सुख कारण यह कियो,
सुखविलास गुणमाल ॥

of commentary on Tattvārtha Sūtra[1] in Hindī prose is a rare one This was composed in Vikrama Samvat 1935 (1878 A D) by Śrī Girvarsingh of Kumher

ŚĀSTRA BHANḌĀRS OF DEEG TOWN

Deeg which is called a city of fountains is 25 miles from Bharatpur City It was an old capital of the Bharatpur State There are three Śāstra Bhanḍārs, out of which one is in the old Deeg and the rest two are in New Deeg

(38) ŚĀSTRA BHANDĀR OF PANCĀYATĪ MANDIR--NEW DEEG

There are 81 manuscripts in the collection of this Bhandār Except a few one all the manuscripts are in Hindī written in 18th and 19th century Besides the manuscripts on religion, there are manuscripts on Grammar and Medicine There is an original manuscript of MALLINĀTHA CARITA translated in Hindī by Sewā Rāma Pātnī who belonged to this city He composed this work in 1793 A D here

(39) ŚĀSTRA BHANḌĀR OF BAḌĪ PANCĀYATĪ-DEEG

There was a very old collection of the manuscripts in the Grantha Bhandār of Pancāyatī Mandīr–Deeg but due to the mis-management it fell into a sorry state Even now the manuscripts are not systematically arranged I also came to known that several manuscripts were taken away by the scholars of the various places and were never returned

At present there are only 56 manuscripts which are complete and the rest are incomplete and in wretched condition The manuscripts were copied in the 16th 17th and 18th Centuries The earliest dated manuscript is BHAGVATĪ ĀRĀDHANĀ[2] which was written in the year 1511 (1454 A D) in Māndalgarh Except this there also copies of SAḌĀ DARŚANA SAMUCCAYA of Rājahansa in Samskrit,

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1 अ १ स्वामी उमास्वामी आचार्यकृत दशाध्यायी मूलसूत्र की सर्वार्थसिद्धि नामा सस्कृत टीका ताकी भाषा वचनिका तैं सक्षेप मात्र लेके दीवान बालमुकद के पुत्र गिरिवरसिंह वासि कुभेर कै न अपना तुच्छ बुद्धि के अनुसार मूल सूत्रनि का अर्थ जानिने के लिये यह वचनिका रची और सवत् १९३५ के ज्येष्ठ सुदि २ रविवार के दिन सपूर्ण कीनो ।

2 सवत् १५११ वर्षे वैशाख वदि ७ गुरु पक्षे पुष्यनक्षत्रे सकलराजि-शिरोमुकट माणिक्य-मरीचिये धारिकृत-चरणकमलपादपीठस्य श्रीराणाकुंभकर्णसकलसाम्राज्यधुरा विभ्राणस्य समये श्रीमडलगढशुभस्थाने आदिनाथ चैत्यालय ।

BHAAVISYADATTA CARIYU by Śrīdhar in Apabhramsa, ĀTMĀNUŚĀṢANA of Gunabhadra and JAMBU SWĀMI CARITA by Sakal Kīrti in Samskrit

(40) GRANTHA BHANDĀR OF JAINA MANDIR-OLD DEEG

The Grantha Bhanḍār is placed in the Jaina temple situated in old Deeg The temple is very old and it appears that it must have built before 14th century There are 101 manuscripts in the Śāstra Bhanḍār which have been placed in wooden Almirah, They are not in good condition and are deteriorating fast Most of the manuscripts are in Hindī and on religious subjects But apart from this some of the manuscripts are very important The VIKRAMA CARĪTA of Rāma Candra Sūri is one of the manuscripts not generally available in other Bhanḍārs This is a Samskrit work composed in 1423 A D The copy JINAGUNAVILĀSA of Nathmal which was composed in Samvat 1822 (1765 A D) in Hindī and is dated 1766 A D There is also a BHRAMARGĪTA of Mukunda Dāsa which is complete and in good condition The Hindī translation of VASUNANDI SRĀVAKĀCĀRA which was composed in the year 1850 A D in Āmer is also one of the few manuscripts The work CAUBĪSA TĪRTHANKARA PŪJĀ composed by Cunilāl in Hindī in Samvat 1914 (1857 A D is a rare work This was composed at Karauli There is a copy of JANMA PATRĪ of Khusāla Candra who was the famous Writer of Hindī in Sāngāner (18th century)

KĀMĀ

Kāmā is one of the oldest towns of Rājasthān This was previously in the Bharatpur State and now it is a Tehsil Headquarter in the Bharatpur District

From the manuscripts found in the Jaina Grantha Bhanḍārs of Rājasthān it is presumed that the town remained a literary centre in 18th and 19th century Though in the Śāstra Bhanḍār of Agarwāl Jaina temple there are manuscripts relating even to 14th century, they were brought from other centres, as in the Śāstra Bhandār there is no manuscript of earlier than 18th century which was written in Kāmā

Jodhrāja Kāslīwāl son of Daulatarāma Kāslīwāl a famous Hindī scholar of 18th-19th century belonged to the town Jodhrāja wrote Sukhvilāsa in Samvat 1884 i e in the year 1827 A D

Hindī commentary of Pravacanasāra[1] and Pancāsti Kāya[2] written by Hemrajā was copied in Kāmā in samvat 1719 and 1727 (1662 and 1670 A D) respec-

1, Preserved in Grantha Bhanḍār-Kāmā

2 लिखाइत साह श्रीदेवीदास लिखित महात्मा दयालदास महाराजा श्रीकर्तसिंहजी विजयराजे गढ कामावती मध्ये आत्मार्थि ।

tively A copy of Ratna-Karanḍa[1] Srāvakācāra was also copied in samvat 1756 (1699 A D)

There are several manuscripts in the Śāstra Bhandār of Kāmā which were presented to it

(41) ŚĀSTR BAHANḌĀR OF KHANDELWĀL JAINA MANDIR-KĀMĀ

There is a good collection of 578 manuscripts including the Gutkās in the Jaina Śāstra Bhanḍār of Khandelwāl Jaina Mandir Kāmā Manuscripts written in Samskrit, Prākrit, Āpabhramśa Rājasthānı and Hindī are there in the collection Most of the manuscripts are old From the collection of the Bhanḍār it appears that at some time this temple remained the centre of literary activities Some of the important manuscripts which are in *the collection are as follows* —

1 PĀNḌAVA CARITRA[2] -by Deva Prabha Suri in Samskrit The manuscript is of Samvat 1454 (1397 A D)

2 ĀTMĀNUŚAṢAN -A commentary on it was made by Prabhā Candra in Samskrit The manuscript was copied in the year 1491 A D at Gwalior The original work was written by Gunabhadrācārya

3 SAMAYASĀR[3] -*A commentary on it made by Śrī Śubhacandra in Samskrit* This is a rare work and was composed in Samvat 1573 (1516 A D)

4 JINARĀTRI VRATA MAHĀTMYA[4] -by Muni Padmanandi The work is in Samskrit and is dated 1537 A D,

5 ĀTMA PROBODHA[5] -by Kumār Kavi The manuscript was copied in Samvat 1547 (1490 A D) at Śrī Pathā Nagar

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1 Preserved in Grantha Bhanḍār-Kāmī

2 सवत् १४५४ वर्षे ज्येष्ठ सुदि ७ सप्तमी शुक्रवारे श्री पाण्डवचरित वयरसेणेन लिखित मड्डाहडीहगच्छे श्रीमुनिप्रभसूरीणा योग्य ।

3 रचितेय वर टीका नाटकपद्यस्य गद्ययुक्तस्य ।
शुभचन्द्रेण सुजयता विद्यासवल कात् ।।

4 इतिश्रीवर्द्धमानस्वामिकथावतारे जिनरात्रिव्रतमहात्म्यप्रदशके मुनिश्रीपद्मनन्दीविरचिते मन सुखायनामाकिते श्रीवर्द्धमाननिर्वाणगमन नाम द्वितीयपर्व ।

5 सवत् १५४७ वर्षे फाल्गुन सुदि ११ दिने श्रीपथानगरे खडेलवालवशे गग गोत्रे सघई मेणपालेन लिखापित ।

6 PRABODHA CINTĀMANI –by Rāja Śekhar Sūri It is in Samskrit prose. The manuscript was written in Samvat 1405 i e 1348 A D at Delhi

7 DAŚ LAKŚANA KATHĀ[1] –by Hari Canda This is in Apabhramsa, and was composed in the year 1467 A D at Gwālior

8 DHARMA PANCAVINŚATI[2] –by Brahma Jinadāsa This is in Apabhramśa There are only 26 stanzas This is also a rare work

9 PĀRSWA PURĀNA[3] –was composed by Padma Kīrti in Apabhramsa in Samvat 999 The manuscript was written in Samvat 1574 i e 1517 A D and was presented to Muni Narendra Kīrti

10 SANGRAHANI SŪTRA BHĀṢĀ[4] –The original work was translated in Rājasthāni Prose by Daya Hansa Gani The manuscript belongs to Samvat 1497 (1440 A D)

11 YAŚASTILAKA CAMPU[5] –by Somdeva Sūri The manuscript is incomplete and was copied in Samvat 1460 (1403 A D)

12 MALLINĀTHA CARITRA BHĀṢĀ –by Sewā Rāma Pātnī The work was composed in the year 1850 The manuscript was written in Kāmā City

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1 उवएमयकहियगुणग्गलय, पदहसयचउवीसमलय ।
भादवसुदिपचमि अहविमल, गुरुवारु विसाखणु खतु अमल ।
गोवग्गरिदुगुद्दाणरइय तोमरह वम किल्हणसमय ।
मासयसुहरत्त भवणीहिचत्त, परमपुरिसु आराहियणा,
दहधम्महभाउ पुण सयहाउ, हरिचन्द णमसिय जिणचरणा ।।

2 मेहा कुमइणिचन्द भवदुहसायरह जाणपत्तमिण ।
धम्मविलाससुदह भाणिद जिणदास बम्हेण ।।२६।।

3 सवत् १५७४ कार्तिक वुदि ३ चित्रकूटे राणा श्री सग्रामराज्ये एतेपा मध्ये माह मेघा पुत्र हीरा, ईसर महेसर करमश्री इद् पार्श्वनाथचरित्र मुनि श्री नरेन्द्रकीर्ति योग्य घटापित ।

4 सवत् १४९७ द्वितीयश्रावणसुदि चउदसि शुक्रवारइ तिणइ दिवसइ तपागच्छनायक भट्टारक श्रीरतनसिहसूरिनइ शिष्यइ पडित दयाहसगणइ ए वालाववोध रचयउ सर्वसौख्य मार्गलिक्यनइ अर्थइ हुवइ ।

5 सवत् १४६० वैसाख वुदि १२ नेमिचन्द्रमुनिना उद्दनहस्ते लिखापित पुस्तकमिद ।

13 PRADYUMNA CARITĀ -by Kavi Sadhāru The work was composed in the year 1411 (1354 A D) This work describes the life of Pradyumna son of Śrī Krişna, in Hindī poem

Guṭakā number 331 is also important one It contains several small works of Hindī written in 15th and 16th century by the various authors and specially by Śrī Vūca-Rāja and Brahma Dīpa etc

(42) ŚĀSTRA BHANḌĀR OF AGRAWĀL PANCĀYATI MANDIR-KĀMĀ

There is a small Śāstra Bhanḍār which contains only 105 manuscripts The temple is old Śāstra Bhanḍār was established about 60 years ago, when separation was made between the two temples All the manuscripts are of 18th and 19th ceutury There is a manuscript of PRADYUMNA CARITA which contains date of composition as Samvat 1311 (1254 A D) The copy is incomplete one

(43) GRANTHA BHANḌĀR OF ŚRĪ MAHĀVĪRAJĪ

The Grantha Bhanḍār is situated in the famous temple of Digambar Jaina Atiśaya kśitera Śrī Mahāvīrajī The temple is four miles from the Railway station Śrī Mahāvīrajī The temple is famous throughout India There is a seat of Bhaṭṭāraka The Bhaṭṭārakas came from Āmer, the old capital of former Jaipur State The Grantha Bhanḍār of this temple possesses 515 manuscripts including the Guṭakās The manuscripts are of 15th to 19th century There is a good collection of the manuscripts of Prākrit, Apabhramśa, Samskrit and Hindī works The manuscripts are systematically arranged The list of the manuscripts has been published [1] Some of the important and old manuscripts are (1) Tattwārtha Sūtra Vriti (Yogadeva) (2) Nemiśwar Gīta (Valhava), (3) Trayodaśamārgī Rāso (Dharmasāgar) 4 Pārswanāth Rāso (Brahma Vastupāl and 5 Indraprastha Prabandha

BAYĀNĀ

Bayānā is an old town of Rājasthān There is a fort which was built earlier than the 4th century A large hoard of Guptā coins was discovered there about two decades ago, which was studied by Late Dr A S Altekar The town was also a great centre of the Jainas The Jaina temple in the town belongs probably to the tenth century A D Tradition has it that it possessed a very good collection of manuscripts but it appears that it was destroyed by the Muslim invaders In the 18th

2 Āmer Śāstra Bhanḍār kī Grantha Sūci

century the Grantha Bhandār was re-established There are at present two Grantha Bhandārs containing several manuscripts which were copied here in Bayānā PANCA PARMESṬHI PŪJA of Yasonandi was copied in the year 1760 A D while SVAPANO-DHYĀYA was copied in the year 1811 A D There are two Grantha Bhandārs, one is in Pancāyati Mandir and the other is in Terāpanthī Mandir

(44) ŚĀSTRA BHANDĀR OF PANCĀYATĪ MANDIR-BAYĀNĀ

The Grantha Bhandār though a small one is systematically arranged A list of all the manuscripts is already prepared The total number of the manuscripts is 150 out of which Hindī manuscripts are in majority The collection seems to have been made in 18th and 19th century The following are the important manuscripts in the Grantha Bhandār –

1 VRATAVIDHĀN PŪJĀ[1] –by Hīra Lāl Lohadiā in Hindī

2 CANDRA PRABHA PURĀNA[2] –By Jinendra Bhuṣana in Hindī This was composed in the year 1794 at Itāwāh

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1 तीन लोक माहि सार, मध्य लोक को विचार ।
ताके मध्य दीपोदध, असख प्रमान जो ।
सबदीप मध्य लसै, जबू नामा दीप यह ।
ताकी दिसा दश तामै, भरत बखान जी ।
तामै देश मेवात है, बसत सुबुधी लोग ।
नगर फिरोजपुर—भीरकी महान जी ।
जामे चैत्य तीन बने, पूजत है लोग घने ।
वसत श्रावग वहा बडे पुन्यवान जी ।
मूल सघी सघ लसै, सरस्वती गच्छ जिसै ।
गणसी बलात्कार, कुन्दकुन्द आनजी ।
ऐसो कुल श्रावक है, वश मे खडेलवाल,
गोत को लुहाड्या, रच करी जिनवानी जी ।
किसन हीरालाल सुत, अमर सुचन्द नित,
बाल के ख्याल व्रत, छन्द यो बखान जी ।

2. जिनेन्द्र भूषण लघु शिष्य बुद्धि कर हीन ज्यू ।
कह्यो पुराण मुग्यान पूरण पद जान ज्यू ।
सवत् (१८४१) ठारासे इकतालीस सामले,

Continued ...

3. BĀHUBALI CANDA[1] -by Kumuda Candra in Hindī. This was composed in the year 1410 A D, at Ghoghānagar

4 NEMINĀTHA KĀ CAND[2] -by Hemcandra pupil of Śrī Bhuṣana This is in praise of Neminātha

5 NEMIRĀJUL GĪTA -by Gunacandra This is also in praise of Nemīnātha.

6 UDARA GĪTA -by Chīhal of 16th century.

(45) ŚĀSTRA BHANḌĀR OF TERĀPANTHĪ MANDIR-BAYĀNĀ

The Śāstra Bhanḍār of this temple is also systematically arranged The manuscripts are preserved and placed in the cloth covers duly written their names on them. There are 153 manuscripts including Guṭakās in the Śāstra Bhanḍār. Most of the manuscripts are of Hindī works There is no manuscript upto 17th century This shows that the Bhanḍār only came into existence in the 18th century. The following are the rare manuscripts which are preserved in the Grantha Bhanḍār —

Continued from page 79

सावन माम पवित्र पाप मति की गलै ।
सुदि ह्वै द्वैज पुनीत चन्द्र रविवार है,
पूरण पुण्य पुरान महासुखकार है ।
शहर इटावा भलो, तहा बैठक भई,
श्रावक गुन सयुक्त वुद्धि पूरन लई ॥

1 सवत् चौदस मे सडसठो,
जेष्ट शुक्ल पचमी तिथी छट्ठे ।
कविवर वारे घोघानयरे,
अति उत्त ग मनोहर शुम घरे ॥२०७॥
अष्टम जिनवरनें प्रासादे,
सामलियो जिनगान सुखादे,
रत्नकीर्ति पदवी गुणपूरे,
रचियो छन्द कुमुद शशिसूरे ॥२०८॥

2 काष्ठासघ विख्यात धर्म दिगम्बर धारक,
तसु नद तट गच्छ गण विद्या भवि तारक ।
गुरु गोयम कुल भान रामसेन गच्छनायक,
नरसीघपुरादि प्रसिद्ध द्वादश न्याति विधायक ।
तसु अनुक्रमे आणु भन्या, गछ नायक श्रीकार,
श्रीभूषण शिष्य कहे, हेमचन्द विस्तार ॥२०५॥

1 ṢOḌAŚA KĀRANA VRATODYĀ PAN PUJĀ[1] -by Sumati Sāgar in Samskrit.

2. LĪLAVATĪ BHĀṢA[2] -by Lāl Canda Sūri This is a work on Jyotiṣa translated from Samskrit to Hindī.

3 TATTWĀRTH SŪTRA BHĀSĀ -by Sewā Rāma Pātnī, in Hindī

4 AKŚAR BĀVANĪ[3] -by Pānde Kesava Dāsa There are 61 stanzas in Hindī. It was composed in Samvat 1736 (1679 A.D)

(46) ŚĀSTRA BHANḌĀR OF JAINA TEMPLE VAIRA

Vaira is an old town which is about 15 miles from Bayānā This is a Tehsil Head quarter at present. There are two Jaina temples, one is Digambara and

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1. इति षोडशकारणोद्यापन पाठ ।
पचाशदधिकै श्लोकै पटशतै प्रमित महत् ।
तीर्थकृतपरपूजाया सुमतिसागरोदित ।।१।।

2 सपूरण लीलावती भाषा मे सनरीति ।
ज्यू कीधि जीरणदिन हुई तिरगो कहु घर प्रीति ।
सतरासै छत्तीस समै, वदि असाढ वखारण,
पचिम दिन बुववार दिन, ग्रन्थ सम्पूरण जान ।
गुरु मो चौरासी गच्छै, गच्छ खरतर सुवदीत,
महिमन्डल । मोटा मनुष्य, पूरी करे प्रतीत ।
गच्छ नायक गुणवन्त अति, प्रगट पुण्य अकूट ।
सोभागी सुन्दर वरण, श्री जिनचद सुरिद ।
सेवग तासु सौभाग निधि, खेम साख सुखकार,
शान्तिहर्ष वाचक भले, जस सौभाग्य अपार ।
शिष्य तास सुविनीत मति, लाल चन्द इरण नाम,
गुरु प्रसाद कीधौ भलो ग्रन्थ भणया अविराम ।

3 बावन अक्षर जोय करै भैया,
गावु पच्चासहि मै मन भावे ।
सुग सौभाग्य नीको तिनको हुवे,
बावन अक्षर जो गुण गावे ।
लावण्य रतन गुरु सुपसावमुं,
केशवदास सदा सुख पावे ।।६१।।

other is Swetāmbar. The Śāstra Bhandār situated in Digambara Jaina Mandir contains 120 manuscripts The number of Guṭakās is more than the manuscripts But the condition of the manuscripts is not good They have been placed in the covers of cloth just like the rough papers, while some of the manuscripts are without the cloth covers.

The Guṭakās contain good collection of Hindi and Samskrit works. They mainly relate to Pūja, Kathā and Stotras etc

KARAULĪ

Karaulī is a covenanting state of Rajasthān The City is 18 miles from Hindaun which is a Station of Western Railway (Broad guage) Karaulī remained a centre of Jaina literature in the 18th and 19th century Nathmal Vilālā, who wrote several works in Hindī mentions the name of Karaulī.

In the 18th and 19th century several manuscripts were written in Karauli and were placed in city Bhandārs and various Bhaṇḍārs of Rājasthān

(47 & 48) Grantha Bhandārs-Pancāyatī Mandir & Sogāni Jaina Mandir-Karauli

There are two Jaina Grantha Bhaṇḍārs in the city One Grantha Bhandār is in the Pancāyati Mandir and the other is in the Sogāni Jaina Mandir

The Grantha Bhandār of Pancāyatī Mandir possesses 227 manuscripts out of which the number of Guṭakās is 44 The collection was meant only for self-study As such the manuscripts are on the subjects of Purāṇa, Kathā, Sidhānt etc Varānga Cariya composed by Tejapāl in Apabhramśa language, is a rare manuscript

The other Śāstra Bhaṇḍār exists in the Sogāni Jaina temple There is only a small collection of 87 manuscripts The collection is very ordinary and no rare or old manuscript exists in the Bhaṇḍār

(49) GRANTHA BHAṆḌĀRS OF HINḌAUN

There are two Śāstra Bhaṇḍārs, established in the temples The total number of the manuscripts is 426 The condition of the manuscripts is not good and they have been placed even without cloth covers Several of them have already been made incomplete

AJMER

Ajaimeru Durga, as the present Ajmer was then called, was built by King Ajaypāl Cauhān who was the king of Sapāda Laksa with Sāmbhar as his capital early in sixth century A D[1] According to Prithvi Rāja Vijay, Ajaideva II, the 23rd Cauhan King of Sākambharī founded a town named it after himself On the basis of this statement Dr Buhler[2] concluded that the city of Ajmer was founded by him (But the statement of Dr Buhler does not seem to be correct as there is an inscription[3] in the Chatrīs of Digambara Jaina religious leaders called–Bhaṭṭārakas which bear the date of Samvat 817 (760 A D.) The other inscriptions in these Chatrīs are dated 845 A D , and 871 A D This was long before the time Ajaideva II who lived in the 12th century)

Ajmer has been the political and cultural centre of Rājasthān since its foundation After its conquest by Śāhbuddīn Gaurī, it was made capital of Rājputānā It retained this position till the integration of the Rājputānā States in 1949 Ajaideva son of Ānājī[4] (1130–1150 A D) built Ānāsāgar lake and Ānājī son Vīśaldeva (1151–1163 A D) constructed the Visalasar lake (Visale) with temples and palaces round it It was also a centre place of Jaina religion and culture [There is a manuscript in Jaisalmer Bhanḍār which was copied in Samvat 1212 i e 1165 A D It refers to Ajmer as Ajaymerū Durga At this time Vigrah Rāja Deva was the emperor) the Praśastis is as follows —

सवत् १२१२ चैत्र सुदी १३ गुरौ अद्येह श्री अजयमेरूदुर्गे समस्तराजावलिविराजितपरम-
भट्टारकमहाराजाधिराजश्रीविग्रहराजदेवविजयराजे उपदेशपदटीकाऽलेखीति ।

According to the Bhaṭṭāraka Paṭṭāvalī the first Bhaṭṭāraka on the Ajmer Gadi was Visālkīrti and he sat on this in Samvat 1168 (1111 A D) This shows that the Ajmer city even before 12th century was the centre of Jainas and a great literary activities had been commenced even before the period In the 16th century the city was a great literary centre Pradyumna Carita[5] of Singh Kavi was written in Samvat

1 Ajmer–Historical & Descriptive by Harbilās Śarda 37

2 Artīcle on Ajmer published in the Indian Antiquāry Vol XXVI p 162–63

3 Ajmer–Historical and Descriptive by H B Śārda p 37

4 Ibid p 38

5 Āmer Śāstra Bhanḍār–Jaipur

1595 (1538 A D) and presented to Mandalācārya Dharmacandra Bhavisyadatta Carita[1] of Dhanpāla, an Apabhramṭa work was copied in Samvat 1589 (1532 A,D)

Ajmer is a holy place for Hindus, Muslims and Jainas There are nine Jaina temples Two Grantha Bhaṇḍārs exist in the Jaina temple of Badā Dhadā and the Third one is in Jaina temple of Sethji

(50) GRANTHA BHANḌĀRS OF JAINA TEMPLE BAḌĀ DHĀḌĀ

The Grantha Bhaṇḍār of this temple is among the big Bhaṇḍārs of Rājasthān The temple in which the Bhaṇḍār lies, remained the seat of the Bhaṭṭārkas for a long time It was constructed in the 16th century and as such this Śāstra Bhandār was shifted to this temple which already existed in other temple before 16th century The services rendered by the Bhaṭṭārakas in the enhancement of the collection cannot be even estimated The collection work of the manuscript was continued systematically upto the Bhattārka Vijaykīrti (18th Century) He was a good scholar and interested in the collection of the literary works There are several manuscripts which were copied by the Bhaṭṭāraka himself But after his death, the management of the Grantha Bhaṇḍār became disturbed and due to carelessness of management, several manuscripts were destroyed and more than one thousand manuscripts have been made incomplete But there is a collection of 2015 manuscripts still safely preserved The Grantha Bhandār has been now systematically arranged by the author himself in December 1958 These manuscripts belong to Samskrit, Prākrit, Apabhramsa, Hindī and Rājasthānī works Though the Grantha Bhandār seemed to have come into existence in the 13th century, there is no manuscript prior to 15th century The earliest written manuscript was copied in the year 1406 It is a manuscript copy of SAMAYASĀRA PRĀBHRITA[2] Most of the manuscripts written in this Bhaṇḍār belong to 15th to 18th century This shows that this Bhandār remained the literary centre during these centuries

As the whole collection belongs to the Bhaṭṭārakas so the manuscripts on the subjects like Āvurveda, Jyotiṣa and Mantra Śāstra are also in abundance Such a huge collection on Āyarveda is not available every where else Several Guṭakās completely related to the Āyurvedic literature

2 Prasasti Sāngrah of Āmer Śāstra Bhaṇḍār Jaipur p 149

१ म्वस्ति श्री सवत् १४६३ वर्पे मार्गनृष्णत्रयोदण्यां सोमवासरे अद्येह श्रीकाल्पी नगरे एतेषा मध्ये साधु नइण पौत्रेण नरपति पुत्रेण माधु श्रीवाल्हाचार्यदेवेन साधुनी जीणपालही लहुयडिकातेन माधुराजजातेन पौत्र साधु श्रीपाल्हणचन्द्र समुद्रभवने श्री समयसारपुस्तक लिखाप्य ससारसमुद्रोतारणार्थं दुरितदुष्टविध्वमनार्थ ज्ञानावरणा-ष्टकर्मक्षयार्थं श्रीधर्महेतो सुगुरो धर्मचन्द्रदेवेभ्य पुस्तकदान दत्त ।

Some of the old as well as complete manuscripts which can be very useful at the time of editing are as follows —

Serial Number	Name of the manuscript	Author's Name	Date of manuscript
(1)	Ātmānuśāṣan Tīka	Prabhācandra	1523 A D
(2)	Sidhānta Sāra	Jinacandrācārya	vs. 1526 1469 A.D
(3)	Nagakumār Carita	Mallisena	1618 A D.
(4)	Candraprabha Kavya	Vīrnandi	1621 A D.
(5)	Praśnottar Srāvakācār	Sakalkīrti	1496 A D.
(6)	Dharma Parīkśā	Āmitigati	1480 A D
(7)	Sabda Bheda Prakāśa	Maheswar	1569 A.D.
(8)	Harivansa Purāna	Brahma Jinadāsa	1516 A D
(9)	Sāgār Dharmāmrita	Āsādhar	1523 A.D.
(10)	Śabdānuśāsan	Hemcandra	1457 A D
(11)	Yogaśāstra	-do-	1530 A.D.
(12)	Subhāsita Ratan Sandoha	Āmitigati	1517 A.D.
(13)	Sukumāla Caritra	Sakalkirti	1480 A D.

There is a good collection of Samskrit and Hindī works which are preserved only in this Bhandār. Some of them are as follows —

(Sanskrit Manuscripts)

(1)	Ādhyātma Rahasya	Āsādhar	13th Century
(2)	Jitasāra Samuccaya	Vriṣbha Nandi	13th Century
(3)	Samādhi Maranotsava Dīpikā	Sakal Kīrti	15th Century
(4)	Citra Bandha Stotra	Medhāvī	"
(5)	Carpata Śatak	Cārpata	"

PRĀKRITA & APABHRAMŚA MANUSCRIPTS

(1)	Prākrit commentary on Gomattasār	Unknown author
(2)	Pingala Caturaṣiti Rūpaka	Unknown (Prākrit)
(3)	Pāsa Cariyu	Tejāpāl (Apabhramśa)

HINDĪ & RĀJASTHĀNĪ MANUSCRIPTS

(1)	Budhi Prakāśa	Delha	16th Century
(2)	Viśālkīrti Gīta	,	"
(3)	Dharma Kīrti Gīta	Vūcaraia	"
(4)	Bhuwan Kīrti Gīta	-do-	"
(5)	Subhānu Carita	Upādhyaya Vinaysāgar	
(6)	Śānti Purāna	Ṭhākur	Vs 1562 (1505 A D)
(7)	Cetana Pudgal Dhamāla	Vūcaraja	16th Century
(8)	Mriga Samvāda	Devaraja	Composed in the year 1576 A D
(9)	Pārsvanātha Ādityavāra Kathā	Brahma Nemidāsa	
(10)	Ādityavāra Kathā	Muni Sakalkīrti	Composed in the year 1687 A D
(11)	Sītā Satu	Bhagwatidāsa	Completed in the year 1627 A D
(12)	Śil Battīsī	Bhagwatidāsa	17th Century
(13)	Rājmati Gīta	"	"
(14)	Argalapur Jina Vandanā	"	"
(15)	Rājavālī	"	"
(16)	Cūnarī Rāsa	"	,
(17)	Manakarahā Rāsa	"	"
(18)	Banjāra Gīta	"	"
(19)	Rajamatī Nemīśvār Ḍhāl	"	"

A short description of some of these works have been made in the VI Chapter of the book The manuscript of Kriṣna Rukamani Veli of Prithviraja contains 308 stanzas and the manuscripts of Madhumālti Kathā contain 916 verses

(51) GRANTHA BHANḌĀR OF JAINA TEMPLE SETHJI

The collection of the manuscripts is an ordinary one The total number is about three hundred It seems that most of the manuscripts were either purchased or brought from the Śāstra Bhandār of others temples There are no rare and early manuscripts here

GRANTHA BHANDĀRS OF BĪKĀNER DIVISION

Bīkāner[1] State was founded by Bīkājī in the year 1488 A D Previously the area consisted of several small political regions under Sankhlās Parmārs, Cauhāns, Bhātts and Jāts But after conquering all of them Bīkājī founded a state which was called Bīkāner after his name[2] From Jodhpur among other warriors Bothra Vatsarāaja and Vaid Lākhansijī who were Oswal Jainas came with Bīkājī Vatsa Rāja[3] was the Minister of Rao Lūnakaran Thus in the Bīkāner state from very beginning the Jainas generally conducted the administration of the state and the rulers had great confidence in them

Apart from the political importance, Bīkāner City has also its importance from the literary point of view There are collections of about 50 to 60 thousand manuscripts only in Bīkāner out of which about 20 thousand manuscripts are in the collection of Anūpa Samskrit library and the remaining 40 thousand manuscripts are collected in the Jaina Bhanḍārs In this big collection of manuscripts, there are hundreds of manuscripts which are rare and available only in these Bhandārs Besides the huge collection there are manuscripts which are illustrated and written with golden and silver ink The illustrated Vigyapti literature is also in their collections In this Division all are Swetāmbār Grantha Bhanḍārs and no Digambar Grantha Bhandār are there The following are the Grantha Bhandārs in the city

(52) VRIHAT GYANA BHANDĀR[4]

The collection of the manuscripts has been placed in Barā Upāsrā in in Rāngaḍi kā Cauka Before the year 1901 there was no such Bhanḍār here, but

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1 The History of Bikāner State Part I, by G, S Ojha p 96

2 Ibid page 91

3, Bikāner Jainā Lekha Sangraha page 2

4 Manuscript Catalogue preserved in Abhaya Jaina Granthālaya Bikāner

due to the continuous persuation and hard labour of Śrī Yati Himatūji, this great Bhaṇḍār could be established The whole Bhaṇḍār consists of eight individual collections which were placed in different Almirahs The names of the Srāvakas who presented their manuscripts to this Bhaṇḍār, have been also written on the different almirahs This collection was made from the following Bhandārs

(1) DĀNA SĀGAR BHAṆḌĀR —

Danasāgar placed the manuscripts in this Bhandār so this collection was named Dānasāgar Bhaṇḍār after him There are 2702 manuscripts in the collection which have been placed in 74 bundles The collection is very rich and has manuscripts on various subjects Most of the manuscripts are written in Samskrit Prākrit, Hindī and Rājasthānī The following are some of the important manuscripts —

(a) Bhagvatī Tripāṭhavratti —by Abhayadeva Sūri The commentary was written in the year 1071 A D

(b) Ācārānga Trīpātha Vrātti —Śīlāngācārya The commentary was composed in Śāk Samvat 798

(c) Viśāldeva Cauhān Rāsa —This was composed by Nalha, This is a historical work which describes the life of Visāl Deva and his wife Rānī Rājmatī This is a very old book in Hindi The manuscript is incomplete having only 23 pages

(d) Pingalā Śāstra —written by Hamīra in Rajasthānī language The work was composed in Samvat 1786 (1729 A D) It deals with the subject of Prosody

(e) Tapāgacha Paṭṭāvali —contains a complete list of Sādhus who have been in the Tapāgacha, a branch of Swetāmbara Jainas

(2) MAHIMĀ BHAKTI BHAṆḌĀR —

Mahimā Bhakti was a Jaina Sādhu belonging to Khartargacha He was the disciple of the famous scholar Upādhyāya Kśema Kalyāna There are several rare manuscripts available in the collection which are preserved as bundles The total number of manuscripts is about 3000 which are placed in 89 bundles All the manuscripts are on paper except a few ones The earliest palm leaf manuscript is ŚRĀVAKA PRATIKRAMANA which bears the date of Samvat 1309 (1252 A D) The manuscript copy of the ĀVAŚYAKA VRATTI called DURGĀ PADA VYĀKHYĀ commented by Muni Śekhar Sūri

in Samvat 1471 (1414 A D) is dated 1453 A D The manuscript of NAV VILAS NĀṬAK was written by Rāmacadra in Samskrit The manuscript of this NĀṬAK is of the year 1516 A D SANDEH DOHĀVALI composed by Jinadatta in Hindī bears the Samvat 1495 (1438 A D) The author was the disciple of Jayasāgar Upādhyāya

(3) VARDHAMĀN BHANḌĀR —

The collection of the Vardhamān Bhanḍār is valuable from the point of view of Hindī and Samskrit manuscripts, All the manuscripts are on paper The following are the important manuscripts —

1 Nāma Mālā —of Kavi Banārsīdāsa of 17th century This is a book on Lexicography in Hindī

2 Sangrahnī Ṭabbā Ṭīkā —The commentary called Tabbā was made by Śrī Candra Sūri This is an illustrated manuscript written in Prākrit

3 Sripāla Caritra —composed by Ratna Śekhar in Sāmvat 1428 (1371 A D) in Prākrit language

4 Vikrama Sena Caupai —This is a work of Mānāsāgar Kavi who composed it in Samvat 1724 (1667 A D) The manuscript was copied in the year 1795 A D

5 Suvā Bahaṭṭarī —By Devadatta Bhaṭṭa This book deals with 72 small stories in Hindī told by a parrot

6 Gorā Bādal Caupai —written in Hindī by Hema Ratana It describes the famous battle which was fought between Allāuddin and Ratnasena king of Chittor

(4) ABHAYA SĪNGH BHANḌĀR —

The whole collection was presented by Śrī Abhaya Singh who was a Jaina Srāvaka of Bīkāner There are 23 bundles which contain 427 manuscripts All the manuscripts are on paper Some of the important manuscripts are as follows —

1. Viveka Vilāsa —by Jinadattā Sūrī The manuscript was copied in Samvat 1460 i e, 1403 A D It is in Samskrit

2 Ḍholāmārū —By Kuśallābha This is a Rājasthānī work composed in Samvat 1617 (1560 A D) at Jaisalmer It describes a famous love story of Ḍholā and his wife Māru

3 Singhāsana Battīsī —Gyāncandra The work was composed in Samvat 1598 (1541 A D) It describes 32 stories connected with the throne of King Vikram The manuscript is of 1621 A D

4 Sripāla Rāsa —This is a work of Sri Gyāna Sāgar who was the student of Srī Guna Deva Sūri The work was composed in Samwat 1531 (1474 A D) and describes the life of Srīpāla

(5) JINA HARŚA ṢŪRI BHAṆḌĀR

The total number of the bundles is 26 in which there are 295 manuscripts All the manuscripts are on paper The collection is an ordinary one

(6) BHUWAN BHAKTI BHANDAR

The total number of the bundles here is 14 in which 476 manuscripts are placed The collection is an ordinary one but there are several manuscripts which are old as well as rare The following are some of the important manuscripts —

1 Kumār Sambhava Vritti —by Laxmi Vallabha Gani in Samskrit It is a commentary on the famous Samskrit Kāvya, Kumār Sambhava of Kālidāsa The manuscript was copied in Samvat 1822 (1765 A D)

2 Rājā Bhoja Bhānumati Kathā —This is a Rājasthānī work The name of the author is not written but it describes the story of King Bhoja and Bhānumati

(7) RĀMA CANḌRA BHAṆḌĀR

The total number of manuscripts is 300 placed in 9 bundles The collection is an ordinary one Most of the works are in Hindī which were copied recently

(8) MAHARA CANDRA BHAṆḌĀR

The total number of manuscripts is 295 in 8 bundles

(53) BHANḌĀR OF ŚRĪ PŪJYA JĪ[1]

The collection pertains to Ācāryas of VRIHAT KHARTAR GACHA in the Barā Upāsraya The Bhandār was quite in disorder previously but due to great labour of Śri Agarcand Nāhtā, the Bhandār was put in order and the manuscripts were numbered and placed subject wise There are 99 bundles which contain 3115 manuscripts Apart from these there are 100 Gutakās in the collection which contains manuscripts written in Prākrit, Samskrit, Hindī and Rājasthānī language

(54) JAINA LAXMI MOHAN ŚĀLĀ GYĀNA BHANDĀR[2]

This Bhandār was established in Samwat 1951 (1894 A D) by Srī Mohanlal who was the teacher of Upādhyāya Jaicand The collection of the manuscripts in this Bhandār is very good and the total number of the manuscripts is 2527 which are placed in 121 bundles There are also 200 Gutakās All the manuscripts are on paper The collection of Āgama works is very important in this Bhandār

(55) GYĀN BHANḌĀR OF KŚEMA KALYĀNJĪ[3]

This Bhandār is in the Upāsraya of Suganjī A catalogue of 715 manuscripts was prepared by Harī Sāgar Sūrī some time back The manuscript of Khartara Gacha Gurāvali[4] is also included in the collection. This book is a rare one and for the first time was discovered in the collection This gives a complete history of the works of Khartargacha a sect of Swetāmbar Jaina Sādhus

(56) BOHAROUNI KĪ SERI KĀ UPĀSRAYA KĀ BHANDĀR[5]

The collection exists in the Seri of the Boharas near the Rangadi The Ūpāsraya pertains to the followers of Ksema Kalyānji There are 805 manuscripts in the collection All the manuscripts are on paper The collection is important from the point of view of Prākrit and Samskrit manuscripts

(57) CHATTI BĀI KĀ UPĀSRAYA KĀ BHANḌĀR[6]

The Bhandār is in the Nāhtā Guvāḍa There are about 300 manuscripts in the collection which are an ordinary one

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1 Manuscript Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner

2 & 3 Ibid

4 Publised by Bhartiya Vidya Bhawan, Bombay

5 & 6 Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya, Bikāner

(58) PUNNĪ BĀI KĀ UPĀSARAYA KĀ BHAṆḌĀR[1]

This collection contains 297 manuscripts duly catalogued and placed in serial number and subjectwise

(59) COLLECTION OF MAHOPĀDHYĀYA RĀMALĀL[2]

There are 507 manuscripts in the collection All the manuscripts are systematically arranged This is a personal collection of Śri Rāmalāl Most of the manuscripts are on the subjects like Siddhānta, Purāna and Carita

(60) GRANTHA BHAṆḌĀR OF KHARTARĀCĀRYA BRANCH[3]

The Bhaṇḍār belongs to small branch of Khartargacha There is a good collection of manuscripts numbering 1895 A catalogue in which only names of the manuscripts are given is available in the Bhandār The manuscripts are placed in serial order

(61) HEMACANDRA LIBRARY[4]

The Grantha Bhaṇḍār is in the Upāsarā of Pāyācand Gacha under the control of Bathīyās This Bhaṇḍār contains a good collection of the manuscripts numbering 1177 All the manuscripts are written on paper A catalogue of the manuscripts has been prepared and are placed duly numbered They are mostly written in Samskrit, Prākrit, and Hindī and deal with both secular and religious subjects The majority of the manuscripts are on Āgama, Sidhānt, Purāna and Kathā literature,

(62) ABHAYA JAINA GRANTHĀLAYA[5]

The Granthālaya was founded by late Sri Śankaradāsa Nāhtā in the memory of his second son Abhayarāja Nāhtā 35 years ago During these years by continuous labour a huge collection of manuscripts numbering more than 15 000 has been made Apart from the individual manuscripts there are more than 500 Gutakās in the collection which contains several works copied in them Manuscripts duly numbered and registered are 13,188 and about 2,000 are still lying unregistered and without number The list is quite exhaustive and gives a complete picture of the

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1 Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bikāner

2 to 5 Ibid

manuscripts Subjectwise list also abailable The works are arranged in chronological order First of all, the name of the main work is given and then its commentaries and Avacūries are mentioned Last of all the Hindī translation works on the original work are given Thus the manuscripts are placed in scientific way (This is perhaps the biggest collection of the manuscripts ever collected privately not only in Rājasthān but in India also)

(The manuscripts are availavle on palm leaves as well as on paper but the number of the palm leaves manuscripts is small Manuscripts are written in several languages such as Samskrit, Prākrit, Apabhramśa, Rājasthānī, Marāthī and Gujarātī They deal with various subjects The collection is not limited to the manuscripts or works written by the Jaina authors but there are hundreds of the works composed by the non-Jaina authors also There is a good collection of historical works, letters of the Jaina Acāryas and Yatīs, letters written by and to the rulers and their Farmāns, Indian Calendar since Samwat 1701 (1644 A D) and Vanśāvalīs of the Oswal Jainas etc There is also a small collection of old photos, illustrated bulletins, illustrated letters written on the cloth, coins, ink-pots manuscripts written in golden ink and silver ink etc)

(63) SETHIYĀ LIBRARY[1]

There are 1212 manuscripts in this library Most of the manuscripts pertain to Āgama literature written in Prākrit The library is quite systematic and the manuscripts are placed in serial number

(64) GOVINDA PUSTAKĀLAYA[2]

There is a good number of manuscripts in this library, The total number is near about 1110 All are on paper, systematically arranged and registered The library was established by Govindarāma Bhikamcand Bhansāli The Bhandār is also private one

(65) COLLECTION OF ŚRĪ MOTIRĀMA KHAZĀNCĪ[3]

This important collection of the manuscripts belongs to Śrī Moti Ram who is fond of collecting the manuscripts and other artistic materials The total number of the manuscripts with Śrī Khemcandji is about 5000 The manuscripts have been

1 Manuscripts Catalogue Preserved in Abhaya Jaina Granthālaya Bīkāner

2 & 3 Ibid

collected from various points i e historical, religious and, linguistic Some manuscripts are illustrated also Śrī Moti Rāma takes much interest in the collection of the manuscripts The manuscripts are systematically arranged

Apart from these Bhaṇḍārs mentioned above there are following Bhaṇḍārs more in the City —

(1) Kushal Cand Jaina Pustakālaya

(2) Collection of Yati Mohanlāl

(3) Collection of Śrī Lachirāma

(4) Śāstra Bhandār in Upāsraya of Kochar

(5) Collection of Yati Jayakarāja

(6) Collection of Mānmal Kothārī

(7) Collection of Mangal Cand Mālukā

(8) Collection of Śrī Bhanwarlāl Rāmpuriā

(9) Collection of Śrī Mangalcand Jhālok

(10) Collection of Śrī Rao Gopal Singh Vaid

The total number of the manuscripts preserved in Bīkāner is more than 40,000 Some of the manuscripts which are rare have not been found in other Bhandārs is given in Appendix III

(66) GRANTHA BHANDĀR OF YATI RIDHIVARJI, CURU[1]

The Grantha Bhandār of Yati Ridhivarji is situated in Curu It is also a good Bhandār containing 3785 manuscripts All the manuscripts are on paper and systematically arranged and numbered There is a good collection of both, religious and secular works Some of the important manuscripts which are in the Bhaṇḍār are follows —

1 Chandomanjarī —by Gopaldāsa The work is in Hindī

2 Lalcandī Padhati —by Lāl Cand Yati It is a Jyotisa work written in Samskrit

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1 Mānuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner

3 Kāvya Kaustubha —by Vaidya Bhūṣan The manuscript was copied in the year 1827 A D

4 Prathavī Rāja Rāso —by Mahā' avi Candabardāī The date of manuscript is not given It contains 62 folios There is also another manuscript of this work in the Grantha Bhandār at serial number 1597 It contains 45 folios

5 Alankāra Śekhar —by Keśava Misra The manuscript was written in the year 1622 A D

(67) Grantha Bhandār of Jainā Śwetāmbara Terāpanthī Sabhā Sardarsahar

The Grantha Bhandār of Sardarshar belongs to Terāpanthi Sect of Śwetāmbara Jainas There are 1471 manuscripts in the Grantha Bhandār There is a of Kalpasūtra written in Golden ink This manuscript was written in the year 1477 A D The Bhandār has a good collection of Hindī works Some of the outstanding manuscripts are as follows —

1 Amar Sena Rāsa —This was composed in the year 1425 A D

2 Kumār Sambhava —by Kalidāsa The manuscript was written in Samvat 1514 (1457 A D)

3 Commentary on Naisadha Kāvya in Samskrit The manuscript was copied in the year 1471 A D

4 Kumārpāla Rāsa —This is a manuscript which deals with the life of Mahārājā Kumārpāla of Gujrat The work was composed in the year 1425 A D

There are also some Grantha Bhandārs in the villages & towns The names of which are as under —

(1) Collection of Yati Sumermal, Bhīnasar

(2) Collection of Bahādur Singha Bānṭhiyā, Bhīnasar

(3) Śwetāmbara Terāpanthī Pustakālaya, Gangānagar

(4) Collection of Yāti Kisanlāl, Kālu

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1 Manuscript Catalogue preserved in Abhaya Jain Granthālaya Bikāner

(5) Collection of Khartargacha Yati Dudhacanda, Sujāngarh

(6) Dānmal Coprā Library, Sujāngarh

(7) Surāna Library, Curu

(8) Collection of Śrīcand Gadhaiyā, Sardarsahar.

(9) Collection of Dulicand Sethiā, Sardarśahar

(10) Collection of Tārā Cand Tātlera, Hanumāngarh

(11) Vaidon kā Pustakālaya, Ratangarh

These are the private collections and they contain more or less the same manuscripts which are useful for their Swādhyaya purpose

GRANTHA BHANDĀRS OF JODHPUR DIVISION

The Grantha Bhandārs of Jodhpur Division include the Bhandārs of former Jodhpur and Jaisalmer states From the importance of the Grantha Bhandārs, this division possesses the Bhandārs of Nāgaur and Jaisalmer which are not only famous in Rājasthān but in India also These are the richest Bhaṇḍārs in India

(68) BHAṬṬĀRAKĪYA GRANTHA BHAṆḌĀR–NĀGAUR

Nāgaur which was famous by the name of Nāgapur, Ahipur, is an ancient city of Rājasthān It was the capital of the rulers of the Nāga dynasty in the ancient time According to Bijoliā inscription Ahi-Chattrapur was the capital of Jāngal Deśa and the fore-fathers of Cauhānas were the rulers of this area From here the Cauhāna Rājpūts made Sāmbhar their Capital[1] During the Muslim period, the city witnessed many ups and downs Some time the Muslim emperors destroyed the city, its temples and other historical places but at other times the Rājpūt Kings reconstructed these temples There are several inscriptions written in the time of Mohammad Tuglaq Akbar, Śāhjahān and Aurangzeb[2] After the down fall of Moghul Empire it came under the Jodhpur State and before merger into Rājasthān it was a prominent district of the same

Nāgaur also remained a great literary centre of Jainas Nāgaur has been first mentioned in Dharmopadeśamālā by Jayasingh Sūri (9th century) In the 11th

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1 The History of Jodhpur State part I page 40-41

2 Ibid

century various Jaina spiritual leaders and saints such as Jina Vallabh Sūri and Jinadatta Sūri visited this place[2] This was the centre of Swetāmbar Jaina Sect.

Vādideva Sūri[2] was the founder of Nāgapurīya Tapāgacha In the 15th century there had been Pandit Medhāvī, a Samskrit scholar and writer of several books He completed his Dharmopadeśa Srāvakācāra in Nāgaur in Samvat 1541 (1484 A D) He described Nāgaur as the capital of Sapād Laksa Pradeśa.

सपादलक्षे विपयेत्ति सुन्दरे, थ्रियापुरे नागपुर समस्ति तत् ।
पेरोजखाना नृपति प्रयात्ति, न्यायेन शौर्येण रिपून् निहन्ति च ॥१८॥

—Prasasti Sangrah p 24

In Samvat 1581 (1524 A D) Bhattāraka[3] Ratana Kīrti established an independent Bhattārak Gādi and also established a great Śāstra Bhandār which at present is regarded the greatest Śāstra Bhandār in Rājasthān Since then Nāgaur became a great literary centre for both the sects of Jainas From the 15th to 18th century this city remained a centre of Jaina literary activities and thousands of mannscripts were copied here Some of them are still in the Grantha Bhandārs of Nagaur itself and others are in the various other Bhandārs of Rājasthān

Since the establishment of Grantha Bhandār, there had been several Bhattārakas such as Bhuwan Kīrti (1529 A D), Dharma Kīrti (1533 A D) Visāl Kīrti (1544 A D), Laxmi Candra (1554 A D) Nemi Candra (1593 A D), Yashah Kīrti (1615 A D), Bhānu Kīrti (1633 A D), Śrī Bhusana (1648 A D), etc who took great interest in incresing the number of the manuscripts and also took great care for the safe preservation of the same. The manuscripts were got written by the householders and were presented to Bhattārakas at the end of the religious ceremonies or at the time of their visit to the places

Thus the collection of manuscript in this Grantha Bhandār increased day by day This work was continued upto end of the 19th century without any difficulty because from the collection it appears that during the past 100 years a very few manuscripts were written and placed in the Grantha Bhandār

More care was given to preservation than to the collection itself For years these manuscripts were not often seen freely by public. Just at present even

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1 Anekānta Delhi Vol II Kiran 2

2 Ibid

3 Bhattāraka Sampradāya by V P Johrapurkar page 121

about 15 years they were not placed in the Almirahs but were kept in the bundles of cloth First of all every manuscript after keeping it between the two wooden plates, was bounded by the cloth string and then about a hundred or more manuscripts duly kept under Vesṭhanas were placed in the big thick bags of cloth They were tightened in such a way that even air could not be allowed to enter The writer himself saw the system of pressing the manuscripts and opened them for the purpose of seeing and cataloguing.

The total number of the manuscripts collected in the Grantha Bhaṇḍār is more than 14 thousand out of which 12 thousand are the individual manuscripts and two thousands are Gutakās Such a huge collection of the manuscripts is not available in any other Bhaṇḍār in Rājasthān All the manuscripts are written on paper and there is no manuscript even in this big Bhaṇḍār written on palm leaves The collection is valuable Most of the manuscripts are quite old Some of them have been written from 14th to 18th century

Manuscripts of various subjects have been collected in this Grantha Bhaṇḍār. They may be divided into religious and secular ones Religious subjects such as works on Āgam, Sidhānt, Purāna, Kathā, Carita, Pūja, Stotra, Vidhān etc, and secular subjects such as Kāvya Drama, Āyurveda, Jyotiṣa Mathematics, Sangeeta, Rāsa, Alankar and Canda etc Thus we can say that the books on all the subjects are available in this Śāstra Bhandār In this respect this is one of the best Grantha Bhandārs not only in Rajssthan but in India also

The manuseripts are mainly in five languages i e. Rajasthānī, Samskrit, Prākrit Apabhramsa and Hindī

SAMSKRIT MANUSCRIPTS

The manuscripts written in Samskrit language may be divided into following categories —

(a) Rare Manuscripts

(b) Old Manuscripts

(c) Common Manuscripts

(a) RARE MANUSCRIPTS —

The manuscripts such as (1) KĀVYA MANJARĪ (2) CARITA SĀRA by Ratna Bhūsana (3) Samskrit commentaries on SUDARŚAN CARIYŪ and (4) PAUM CARIYU, (5) RAGHUVANŚA ṬĪKĀ by Haridāsa (6) as VIDAGDHA MUKHA MADAN by Aika Nātha, (7) SĀRASWATA ṬIKA by Mathur Misra (8) VRAT

RATNĀKAR TĪKĀ by Krisna Sharma and (9) CANDRONAMĪLAN ṬĪKĀ by Rūpcand are some of the rare manuscripts which are not available in other Bhandārs

(b) OLD DATED MANUSCRIPTS

There are many manuscripts which were written in the 15th and 16th centuries and can be used in editing the books, The manuscripts of (1) SĀGĀR DHARMĀMRITA by Asādhara (2) SARWĀRTHA SIDDHI by Pūjyapāda (3) KŚATRA CŪḌAMANI by Vādībha Singha (4) TRAILOKYA DĪPAKA by Vāmadeva (5) ṢODAŚA KĀRANA VIDHĀNA by Abhra Pandit (6) YAŚODHAR CARITRA by Sakal Kīrti, (7) ŚIŚUPĀLA VADH by Māgha Kavi, (8) DRAVYA SANGRAH TĪKĀ by Brahmadeva (9) CARITA SĀRA by Ratna Bhusana and (10) KIRĀTĀRJUNĪYA by Bhārvi are some of the old manuscripts which are housed in this Bhaṇḍār

PRĀKRIT & APABHRAMŚA MANUSCRIPTS —

Manuscripts written in Prākrit and Apabhramsa languages are in abundance In this respect the collection of this Grantha Bhaṇḍār may be compared with the collection of the Āmer Śāstra Bhandār, Jaipur Except the Dhaval, Jayadhaval, and Mahādhaval most of the literature written in Prākrit and Apabhramśa is available in this Bhandār There are a few manuscripts which are not preserved in this Bhandār The earliest dated manuscript is SAMAYASĀRA which was copied in the year 1203 A D The manuscript of MŪLĀCĀRA is also of 1338 A D The other old manuscripts are such as GOMMATASĀRA by Nemi Candra SAMAYASĀRA TĪKĀ by Amrita Candra and PRAVACANSĀRA by Ācārya Kunda-Kunda,

Among the Apabhramsa manuscripts VARĀNGA CARIYU by Tejpāl, VASUDHĪR CARIYU by Śrī Bhusana, SAMAYAKTVA KAUMUDI by Hari Singh and NEMI NĀHA CARIYU by Dāmodara etc are some of them Other manuscripts written in Apabhramsa belong to 14th to 17th century The peculiarity of this Bhaṇḍār is that there are more than one and in some cases upto 15 manuscripts are available of several works

HINDĪ MANUSCRIPTS

The manuscript of NEMINĀTHA RĀSA by Bhāu, JAGARŪPA VILĀS by Jagrūpa, KRIPĀNA PACCĪSĪ by Kalha, SARASWATI LAXMI SAMVĀDA by Mandalācārya Śrī Bhūṣana, HARI CANDRA RĀJĀ KĪ CAUPAI (1820), RĀSA MANI MĀLĀ by Mahātmā Lālachand, KRIYĀ KOSA BHĀṢĀ by Sukha Deva, ĀRDRA KUMĀR CAUPADĪ by Ānand Bhagat and VIKRAMA SENA CAUPAI by Mānsāgar etc are some of the rare manuscripts in the Bhandār The collection of Hindī works is mainly in Gutakās

There are Historical works on the life of Bhaṭṭārakas in Hindī which give new account of them Such works are not easily available, There are the songs written in praise of the Bhaṭṭārkas The names of such songs are as follows,—

(1) Nemicandra Gīta.

(2) Visālkīrti Gīta

(3) Sahasra Kīrti Gīta

(4) Śrī Bhūṣana Gīta

(5) Jaskīrti Gīta

(6) Dharmakīrti Gīta

(7) Gunacand Gīta

The Prasastis written at the end of the manuscripts are also an important one These Praśastis are of two kinds Praśastis which are written by the authors themselver giving their full description, date of composition, Ruler's name, place where composed, and the circumstances under which the work was written The Praśastis written by the copyists give full account of the family of the persons by whom the manuscript was got written In such Prasastis the Ruler's name and the name of the place is also given Such Prasastis serve a good purpose for historical and social surveys

The Grantha Bhandār has not been searched out thoroughly, a catalogue giving the names of the manuscripts, author's name, Bhāṣa, Date of composition, Date of Copying etc have been prepared recently by Śrī Satīśa Candra and Yatīndra Kumār Sastrī A list of manuscripts copied in the 14th, 15th and 16th centuries are given in the Appendix II

JAINA GRANTHA BHANḌĀRS-JAISALMER

The Jāina Grantha Bhandārs of Jaisalmer have long been famous throughout India These Bhandārs are called most valuable manuscript collections preserved in India They drew attention to their importance of not Indian Scholars but also of Western Scholars As a matter of fact Western Scholars realised their importance for the first time very recently Among the Western Scholars Colonel James Tod was the first scholar who drew attention to their importance, in his book "TRAVELS IN WESTERN INDIA" (1829) a delightful work which deals largely with the sacred places of the Jainas

After 45 years of Colonel Tod's visit, Dr Buhler and Dr Jacobi examined these Bhandārs He described in India Antiquary that a large portion the Bhandār consists of palm leaf manuscripts dated from 1140 to 1340 A D He was under the impression that he had seen all the contents of the Bhaṇḍārs but as a matter of fact he could not see more than 400 manuscripts Dr Buhler in his communication to India Antiquary remarks —

> "In Jaisalmer, which was founded about the middle of the 12th century there is a large colony of Jainas A temple was built under the pontificate of Jina Bhadra Sūri, to which were gradully added six other temples Through this temple and the wealth of the Jaina community, Jailsalmer has obtained a high fame as one of the principal seats of the Jaina faith Especially, however, is the renown of the Bhaṇḍār every where celebrated which according to the statements of Gujaratis surpasses all similar Bhaṇḍārs in the world "

About 30 years after Dr. Buhler's visit, a prominent Indian scholar Prof Sridhar R Bhandārkar visited the Bhaṇḍārs of Jaisalmer He gave full account of his visit in the "Reports of a record tour in search of manuscripts in Rajputāna and Central India in 1904–5 and 1905–6 and which was published in year 1909 A D At the same time the Jaina Śwetāmbara Conference deputed Paṇḍit Hīralāl Hansrāja for preparing the catalogue of the Bhaṇḍārs. The catalogue which he prepared was used in the book "Jaina Granthāwalī" published in the year 1909 A D

Several attempts for preparing the catalogue were also made after the publication of Jaina Granthāwalī Among those are the names of Muni Hansvijaiji and Jina Kripā Candra Sūri and Śrī C D Delal But Delal was the only scholar who had the credit to place the importance of the Bhaṇḍārs before the scholars He was the librarian of Central Library, Baroda, He was sent by Mahārājā of Baroḍa in 1916 and he carefully examined all the contents of the big Bhaṇḍār and of three other Bhaṇḍārs This has been published already in the year 1923 A D by the Central Library Baroda

Among the recent scholars the names of Muni Jina Vijaya, Śrī Nāhta and Muni Punya Vijaya are well known, Muni Jina Vijaya along with five scholars and some copyists remained there for five months and got copied about two hundred manuscripts He wrote a good description of the collection in third volume of Bhārtiya Vidyā, Bombay Muni Punya Vijayji also remained here for about 16 months, the largest time given by a scholar so far He got microphone of 214 manuscripts and prepared a complete calalogue again

Jaisalmer has been regarded as one of the safest place of Rājasthān. Jaisalmer was founded by King Jaisal in Samvat 1215 (1158 A D) But the manuscripts which are in the collection of the Bhaṇḍār are earlier than its time of foundation Since its foundation there must have been frequent visits of Jaina Sādhus and is also certain that the Jaina Śāstra Bhaṇḍār was established from the very beginning of the city In the 15th century Jina Bhadra Sūri who belongs to the Khartar Branch of the Śwetāmbara sect established the Grantha Bhaṇḍār in a systematic way and collected the manuscripts Śrī Jina Bhadra Sūrī also established Śāstra Bhandār at Jālore and Nāgaur but they were destroyed by the Muslim invaders It was his foresightedness for establishing the Grantha Bhandār at Jaisalmer

According to Dr Bhandārkar there are manuscripts copied in Vikram Samvat 924, 1005, 1120, 1127, 1134, 1144 and 1155 but he has stated that the time of manuscript copied in v s 1139 seems to be correct But now Muni Punya Vijaya discovered the earliest manuscripf of Samvat 1117 (1060 A D)

Though there are several manuscripts which were written in Jaisalmer but there comes no name of Jaisalmer in any of the manuscripts There are three manuscripts which were composed in the Jaisalmer fort They are as under —

1 Śalibhadra Carita —was composed in the year 1228 A D

2 Manjjana Sundarī Carita —composed in the year 1350 A D

3 Jambū Dwīpa Pragyapti —composed in the year 1590 A D by Upadhyaya Punyasāgar

There are six Jaina Grantha Bhaṇḍārs in the city Their names are as follows —

1 Brihad Gyāna Bhaṇḍār

2 Pancano Bhandār

3 Badā Upāsraya Jaina Gyāna Bhaṇḍār

4 Tapā Gacchiyā Gyāna Bhaṇḍār

5 Lokā Gacchiyā Gyāna Bhandār

6 Thāharu Śāha Gyāna Bhaṇḍār

(69) BRIHAD GYĀNA BHAṆḌĀR

This is one of the most important Grantha Bhandārs in Rājasthān. It was founded in Samvat 1497 (1440 A D), by Jina Bhadra Sūri along with the temple of

Sambhavanātha founded by him in the same year He had a great interest in establishing the Grantha Bhandārs and in his life he established several Bhandārs in India [1]

As already stated Jaisalmer was founded by King Jaisal in the year 1158 A D but this Bhandār contains manuscripts earlier than its foundation So it is presumed that these manuscripts were brought from other parts of India, specially from Gujrat

This Grāntha Bhandār was the literary centre for the scholars like Kamal Samyama Upādhyāya who was the pupil of Jina Bhadra Sūri, wrote commentary on the Uttarādhyayana in Samvat 1544 (1487 A D) in the Jaisalmer Fort[2] Samaya Sundara who was of 17th century scholar, visited this Bhandār and praised the services of Jina Bhadra Sūri for writing the manuscripts and establishing the Grantha Bhandārs[3]

There are 804 mauuscripts written on palm leaves The earliest manuscript written on palm leaves is OGHA NIRYUKTI VRATTI[4] by Dronācārya in the year 1060 A D The manuscript was copied by Pāhila Except this there are several manuscripts which were copied in the 12th and 13th century In this respect the position of this Bhandār is topmost There is full Āgam literature alongwith their commentaries written by several Ācāryas Apart from this kind of literature, there

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1 स्थाने स्थाने स्थापित ज्ञानभण्डार श्री जिनभद्रसूरि-पत्तनीय वाडी पार्श्वनाथ मन्दिर प्रशस्ति ।

2 अम्बोधि-वारनिधि-बाणशशाकवर्षे ।
श्रीउत्तराध्ययनवृत्तिमिमा चकार ।
जैसलमेरौ दुर्गे विजयदशम्या समर्थिता सेयम्,
श्रीजिनभद्रमुनीश्वरचरणस्मरणप्रसादेन

3 श्रीज्ञानकोशलेखनदक्षा जिनभद्रसूरयो मृन्या ।
तत्पट्टे सज्जातास्ततोऽ द्यु तनदिव्यगुणजाता ॥

Sambodha Saptati Vratti

अणहिल्लपतन-जेसलमेरस्थितसमयकोशवीक्षाया ।
समवसितगोप्यगम्भीरमावश्रु तनिकरसञ्चारा ॥

Vicāra Ratna Sangrah 3/310

4 सवत् १११७ मगल महाश्री ॥छ॥ पाहिलेन लिखितम् । मगल महाश्री ।

are manuscripts on Carita, Purāna, Kathā and Nātak The works written by non-Jaina authors are also in good number and such old manuscripts written on palm leaves are not easily available even in the non-Jaina Bhandārs We find the Manuscripts of Kuvalaya-Mālā, Kāvya-Mimānsā by Rāja Śekhar, Kāvyā-Darśa by Someswar Bhatta, Kāvya Prakāśa by Mammaṭa and Naisadha Carita by Śrī Harśa copied in the 12th and 13th century

The total number of paper manuscripts are 1704 They are not preserved as individual manuscript but in Pothīs which may be called Gutakās On paper also there are old manuscripts

Some of the important manuscripts preserved in the Grantha Bhandār are as follows —

1 Candraprabha Swāmi Caritra —by Yasodeva Sūri It is in Prākrit and was composed by the author in the year 1121 A D The manuscript was copied in the year 1160 A D[1]

2 Pauma Cariya —Composed by Vimala Sūri It is a Mahākāvya written in Prākrit The manuscript is on palm leaves and was copied in the year 1141 A D[2]

3 Hitopadesāmritam —composed by Paramānand Sūri in Prākrit language The total Gāthās are 520 and the manuscript is dated Samvat 1310 (1253 A D)

4 Vasudeva Hindī —by Sanghadāsa Vācak written in Prākrit and deals with the life of Vāsudeva The manuscript is rare one

5 Śāntināthа Caritam —by Devacandra Sūri The manuscript was written in the year 1103 A D[4] This is also a rare manuscript The work is in Prākrit prose and poem

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1 सवत् १२१७ चैत्र वदि ६ बुधो ।।छ।। ब्रह्माणगच्छे प० अभयकुमारस्य ।

2 सवत् ११६८ कार्तिक वदि १३ ।।छ।। महाराजाधिराजश्रीजयसिंहदेवविजयराज्ये भृगुकच्छसमवस्थितेन लिखितेय मिल्लणेन ।।छ।।

3 वसुदेवहिन्डिप्रथमखन्ड सघदासवाचककृतम् ।

4 शान्तिचरित प्राकृतगद्यपद्यमय ११५० वर्षे हेमसरिगुरुदेव चन्द्रसूरीयम् ।

6 Nai Ṣadha Ṭīkā —by Vidyādhara[2] This is a commentary on Naiṣadha Caritra It seems to have been composed in 12th or 13th century

7 Chandonuśāsan —Jayakīrti Sūri The manuscript was copied in Samvat 1192[3] (1135 A D) His pupil Amal Kīrti was also a scholar He wrote Yogasāra which has been quoted in the following way —

श्रीजयकीर्तिसूरीणा शिष्येणामलकीर्तिना ।
लेखित योगसाराख्य·विद्यार्थीवामकीर्तिना ॥

8 Mudrā Rāksasa Nātak —by Visākha Deva The manuscript was copied in Samvat 1314 (1257 A D) by Āsadī son of Deyaḍa[4]

(70) PACĀNO BHANḌĀR

This is a small Śāstra Bhanḍār There is a collection of 42 manuscripts written on Palm leaves Śrī C D Delāl has not mentioned this Bhanḍār in his catalogue[5]

(71) BADĀ UPĀSRAYA JAINA GYĀNA BHANḌĀR

There is a good collection of 1019 manuscripts written on paper This Bhandār does not possess palm leaf manuscripts So it has also not been mentioned by C D Dalāl in his catalogue[6] There are several rare manuscripts in this Bhanḍār Some of the important manuscripts are as follows —

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1 वुद्ध्वा श्रीमुनिदेवसज्ञविवुधात् काव्य नव नैषधम् ।
टीका यदपि सोपपत्तिरचना विधाधरो निममे ॥

2 इति जयकीर्तिकृतौ छन्दोनुशासने नमो देवेभ्य सवत ११९२ आषाढ सुदि १० शनौ लिखितमिदमिति ।

3 सवत् १३१४ वर्षे आषाढवदिशनौ अद्येह श्रीवामनस्थल्या स्थित मह० देयड सुत आसीदीतेन।पुस्तक॰लिखितमिति ।

4 Catalogue of Jaisalmer Bhanḍārs published by the Central Library, Baroda in 1923

5 Ibid

(a) Nāradīya Purāna —The manuscript was copied in the year 1419 A D by Vyāsa Janārdana son of Hariscandra at Malika Vāhana[1] It is in Samskrit

(b) Vīsala Rasa —written in the Rājasthānī The manuscript is incomplete one having only 11 folios

(c) Uttarādhyayana Sutra —with commentary by Gyanasāgar Sūri The manuscript was copied in the year 1429 A D[2]

(72) TAPĀ GACCHĪYA GYĀNA BHANḌĀR

The Tapāgachhīya Gyāna Bhanḍār when it was established, is not known But it is a fact that in Samvat 1559 (1602 A. D) it received a good shape by Ānanda Vijayagaṇi The Upāsraya in which the Grantha Bhanḍār is placed belongs to Hīra Vijay. This was the centre of Śādhus of Tapagacha sect. There are both the kinds of manuscripts of palm leaves and paper But the number of palm leaves manuscript is 8 only. Some of the important manuscripts preserved in the Bhanḍār are as follows —

(a) Hari Vikrama Carita —By Jayatilak The manuscript was copied in Samvat 1415 (1358 A D)[3]

(b) Mragāvatī Carita —by Maladhāri Devaprabha[4] It is written on paper

(c) Vāsavadattā —by Mahākavi Subāndhu The manuscript is on paper and was written by Kāvastha Yaśodhara in the year 1411.[5]

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1 सवतु राजाश्री विक्रमादित्ये १४७६ वर्षे पोष सुदी १ प्रतिपदाया मूलनक्षत्रे श्रीमलिकवाहणस्थाने ब्राह्ममूर्ते श्रीहरिश्चन्द्र तस्य पुत्रेण व्यासजनार्दनेन लिखितमिद पुस्तक शिवमस्तु ।

2 सवत् १४८६ वर्षे फाल्गुन वदि १० रवौ श्री डूगरपुरे राउल श्री गइपाल देवराज्ये लिखिता लीवाकेन ।

3 मवत् १४१५ वर्षे अद्येह स्तमतीर्थे प्रतिलेखिता ।

4 मलधारिश्रीदेवप्रभाचार्यविरचिते धर्मसारे मृगावतीचरित्रे पचमो विश्राम ।

5 इति महाकविसुबन्धुविरचिता वासवदत्ताभिधाना आख्यायिका समाप्ता । सवत् १४६८ समये मार्गसिर वदि ४ बुधवासरे लिखित कायस्थ यशोधरेण ।

(73) LOKĀ GACCHĪYA GYĀNA BHANDĀR

This Bhandār has been named by Śri C D Dalāl as Śāstra Bhaṇḍār of Dūngar Yati, but now Muni Punya Vijaya mentions it in his catalogue as Lokāgachiya Gyāna Bhandār. It has eleven palm leaves manuscripts. The manuscript of Punya Sūra Kathā composed by Viveka Samudra in Saṁvat 1334 (1277 A D.) at Jaisalmer, is an important manuscript available in the Grantha Bhandār The collection of manuscripts was made by Dūngara Yati

(74) THĀHĀRU SĀHA GYĀNA BHANḌĀR

Both Śridhar Bhandārkar and C. D Dalal have given the name of the Bhaṇḍār as THIRU ŚĀHA but according to the inscription of the latest part of 17th century the true name seems to be THĀHĀRU. The same name has been given by Muni Punya Vijay in his catalogue There are only four palm leay manuscripts and the rest of the manuscripts are on paper

(75) HARI SĀGAR GYĀNA BHANDĀR-LOHĀVAT

The Śāstra Bhaṇḍār of Lohāvat is one of the most famous and richest Bhaṇḍār of Rājasthān The Śāstra Bhandār consists of fine collection of manuscripts The total number of the manuscripts is 2110 out of which the number of Guṭakās is 87. Books written in the Samskrit, Prākrit and Hindī languages are in the majority. They deal with the subjects such as Āgima, Kāvya, Carita, Kathā, Purāna and Grammer Some of the important manuscripts which are in the collection are as follows —

221 Rāthora Bansāvali in Hindī

485 Śrangāra Śataka by Jainārain Bhatta in Hindī

516. Samvaktva Kaumudī by Javsekhara in Saṁskrit

564 Sandeśa Rāsaka Tippanikā · Commentary by Laxmi Cand Original book in Apabhramsa and commentary in Samskrit

782 Neminātha Rāsa by Vijaydeva Sūrī in Hindī

1378 Viveka Manjarī by Akhaḍa Kavi in Hindī

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1 Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bikaner

1457 Commentary on Meghadūta Kāvya by Kamal Kīrti in Samskrit.

1462 Kavi Rahasya Tīkā by Ravī Dharma

1985 Naisādha Kāvya Vritti by Jinarāja Sūri in Samskrit

1986 Kāvya Prakāśa Vritti by Gunaratan Pāthak in Samskrit

(76) ŚRĪ MAHĀVĪRĀ GYĀNA BHANḌĀR, PHĀLODI[1]

The total number of the manuscripts are 146 The first list of the manuscript was prepared in the year 1918 A D by Śrī Ānand Sāgarji Mahārāj and it was again prepared in the year 1924 by Śrī Ratan Muniji and the third list in the year 1937 The collection of the manuscripts is an ordinary one The manuscripts of ŚRENIKA CARITRA by Jina Prabha Sūri in Samskrit is a rare one

(77) PUNYA ŚRĪ GYĀNA BHANḌĀR, PHALODI[2]

Upto the year 1916 the collection of the manuscripts was an ordīnary one but in the year 1917 Śrī Ānanda Sāgar Mahāraj increased the number of the manuscripts Old, damaged and rat-eaten portions of manuscripts were again copied The total number of the manuscripts in the Bhaṇḍār is 365 Most of the manuscripts are of 18th and 19th century There is a good collection of the manuscripts on the subjects like Āgama and Kathā etc. All the manuscripts are written on paper

(78) RAJENDRA SŪRI ŚĀSTRA BHANḌĀR, ĀHORE[3]

There is a big Śāstra Bhandār in Āhore which contains a large number of the manuscripts The Śāstra Bhaṇḍār is under the management of Śrī Rajendra Sūri, a Jaina Yati The total number of the bundles in which the manuscripts are placed are 252 All the manuscripts are written on paper and there is no manuscript on palm leaves The following are the important manuscripts in the collection —

1 Jainendra Vyākarana Vratti by Megha Vijay in Samskrit

78 Naisadha Kāvya Vratti Commentary by an unknown author written in V S 1453 i e 1396 A D

1 to 3 Manuscript Catalogue preserved in Abhaya Jain Granthālaya Bikāner

79. Jambu Dwīpa Pragnapti in Prākrit The book is fully illustrated.

83/6 Pradyumna Caritra by Rāma Candra

The majority of the manuscripts are in Prākrit, Saṁskrit and Hindī languages

(79) JAINA ŚĀSTRA BHANḌĀR-KUCĀMANA

Kucāmana is a good city in the Nāgaur District of Rājasthān It is situated on the Western Railway Branch which is linked from Phulera Junction to Merta Road There are three Jaina temples in the city. All the temples have manuscripts in their collection But the collection of the Grantha Bhandār of Ajmeri Mandir is an important one. Majority of the manuscripts are of Samskrit and Prākrit All the manuscripts are written on paper The main subjects on which the manuscript copies are generally available is Sidhānta Purāna, Carita, Pūjā and Stotra.

Apart from these Bhanḍārs, there are some Bhandārs, under the possession of some Yatis and Srāvakas also Names of such collections are as follows —

(1) Collection of Bhaṭṭāraka Udaicandra-Jodhpur

(2) Jaina Rāstra Pustakālaya Singpole, Jodhpur

(3) Badrī Bhatta Rishi Kula Brahmacaryāśrama, Jodhpur

(4) Collection of Ramkarana Āsopa Jodhpur

(5) Collection of Yati Khemcandra, Bālatora

(6) Collection of Sānsamal Kanṭed, Pali

(7) Collection of Tapagachhīya Punam candra, Pachabhadrā

(8) Collection of Sumatisāgar, Sozat

GRANTHA BHANḌĀRS OF UDAIPUR DIVISION

Udaipur remained a prominent State of Rājasthān The city of Udaipur was founded in 1559 A D by Mahārāṇā Udaisingh and it is undoubtedly one of the most beautiful cities in India. A French Traveller Picine Loti called it "A DELICIOUS HALTING PLACE" The Jainas were the prominent helpers of the various

Mahārānās of Udaipur They always supported them both in prosperity and distress, so when the city was established, Jainas from various places also came here and settled down

From its very foundation Udaipur remained the centre of learning and literature The Mahārānās of Udaipur also took initiative in this respect and contributed to a great extent towards the Rājasthānī litarature The manuscript library of Mahārānā is a great treasure house for Rājasthānī and Samskrit literature Asādhar a famous Jaina scholar of 13th century was of Udaipur State

There are 9 Jaina temples in the city and all of them contain manuscripts There are several manuscripts which were copied in Udaipur and at present found in various places Neminātha Purāna of Brahma Nemidatta copied in Samvat 1751 (1694 A D) and 1783 (1726 A D) at Udaipur were placed in Āmer Śāstra Bhaṇḍār, Jaipur Syādavādamanjarī copied in Samvat 1797 (1740 A D) was placed in the Śāstra Bhaṇḍār of Jaina temple Badhicand, Jaipur Pāndava Purāna of Bhattāraka Śubha Candra was copied in Samvat 1693 (1636 A D) in the Śāntinātha temple, Udaipur Ādipurāna written by Ācārya Jinasena was copied in Samvat 1730 (1673 A D) Poet Daulata Rāma Kāslīwal who lived here for about thirty years wrote various books in Hindī He mentioned the name of Udaipur in his VASUNANDI ŚRĀVAKĀCĀRA BHAṢĀ[1]

(80) ŚĀSTRA BHAṆḌĀR OF SĀMBHAVANATHA TEMPLE, UDAIPUR

Jaina Temple of Sāmbhavanātha is one of the oldest temples of Udaipur City It has a very good Śāstra Bhaṇḍār which possesses 517 manuscripts, written from 15th century to 20th century The earliest manuscript available in the Śāstra Bhaṇḍār is LAGHU JĀTAKA ṬĪKĀ of Bhattotpal which was copied in Samvat (1408 A D) and the latest manuscript copied in Samvat 1965 (1908 A D) is Solahakārana Vidhān of Ṭek Cand in Hindī In this way we find here manuscripts written in last 500 years

The collection of the manuscripts is very rich from the point of view of Hindī manuscripts and there are more than 25 Hindī works which have come to light for the first time Among such rare manuscripts following are remarkable

1 Sītā Śīla Rāsa Patākā Gunaveli –by Ācārya Jaya Kīrti composed in Samvat 1604 (1547 A D) The manuscript is an original copy written by the author

1 Praśasti Sāngrah of Āmer Śāstra Bhaṇḍār Jaipur p 255

2. Rājula Patrikā -by Soma Kavi It is a letter written by Rājula to Lord Nemināthа in Hindī

3 Rohinī Prabandha -by Brahma Vastupāla written in Samvat 1654 (1597 A D) It is an short story of Rohini Vrata

4 Hanūmān Carita Rāsa -By Brahma Gyāna Sāgar It was composed in Samvat 1630 (1573 A D) in Paluwā city and describes the life of Hanumān according to Jaina mythology

5 Anirudha Harana or Uṣā Harana -written by Ratan Bhūṣana Sūri It describes the life of Anirudha who was the grand son of Śrī Krisna The manuscript was copied in Samvat 1699 (1642 A D)

6 Bhattāraka Sakal Kīrti Rāsa -written by Sāmal who was also a pupil Sakal Kīrti It is in Hindi and describes the life of Bhaṭṭāraka Sakal Kīrti and Bhattārak Bhawan kīrti It is a historical work

7 Sanat Kumār Rāsa -written by Pāsa Cand in Samvat 1677 (1620 A D)

8 Mallināthа Stavan -by Dharma Singh in Samvat 1697 (1640 A D)

9. Among Samskrit manuscripts Chanda Ratnākara Ṭīkā is an important work It is a work on metres.

10 Jyotisa Grantha -by Aśādhar, a famous Samskrit scholar of 13th century

The main subjects on which the manuscripts are found are religious as well as secular one Among secular subjects, Purāna, Rāsa, Philosophy and Kathā are more important

(81) GRANTHA BHANḌĀR OF AGARWAL JAINA TEMPLE

There is also a good collection of the manuscripts in the Grantha Bhanḍār of this temple. The total number of the manuscripts is 388 including Gutakās There are a majority of Hindī manuscripts and among them also the number of Rāsas are more The Bhandār possesses manuscripts of the 14th century. The earliest written manuscript is SARWĀRTH SIDHI of Pūjyapāda copied in Samvat 1370 (1327 A D) It was written in Delhi which was called Yoginīpur at

that time The main subjects on which the manuscripts are available on Jaina Sidhānt, Purāna and Rāsas. Some of the rare manuscripts are as follows —

1 Cārudatta Prabandha -of Kalyāṇa Kīrti composed in Samvat 1692 (1635 A D)

2 Mahāpurāna Kī Caupai -by Gangādāsa He was the son of Parwata Dharmārthī, who was himself a Hindī scholar

3 Lonka Mata Nirākarana Rāsa -by Sumati Kīrti It is a work in Hindī which contradicts the Lonkāmata

4. Aklanka Yati Rāsa -by Jai Kīrti composed in Samvat 1667 (1610 A.D) It describes the life and achievements of Aklank, a famous Jaina scholar and Ācārya of 6th century

5. Sudarśana Sethanī Caupai -by Lāl Kavi It was composed in Samvat 1636 (1579 A D)

6 Jinadatta Rāsa -by Ratan Bhuṣana in Hindī

7 Gomāṭṭa Swāmī Caupai -by Muni Jasakīrti composed in Samvat 1619 (1562 A D)

8 Vasudeva Prabandha -by Jayakīrti, the manuscript is of Samvat 1735 (1678 A D)

9 Jīvandhar Carita -by Daulat Rām Kashwal composed in the year 1805 (1748 A D) The manuscript is original copy written by the author himself

10 Ajitnātha Rāsa -by Brahma Jinadāsa It is a work of 15th century and written in praise of Ajitanātha

11 Balabhadra Rāsa -By Brahma Yaśodhar composed in Samvat 1585 (1528 A D) in Skandhanagar

12. Sravakācāra -by Dharma Vinod It is a work of 15th century (1457 A D) It deals with duties of householders

13. Ambikā Rāsa -by Brahma Jinadāsa It is a Hindī work

14 Punyāśrava Kathā Kosa -by Rāma Candra copied in 1533 A D

15 Sabda Bheda Prakāsa -by Maheśwara Kavi in 1500 A D

16 Dharma Parikśa Rāsa -by Sumati Kīrti copied in 1591 A.D

(82) GRANTHA BHANḌĀR OF KHANDELWĀLA JAINA TEMPLE

The Khandelwāla Jaina temple is situated in Manḍhi,kī Nāla, Udaipur It preserves a small collection of manuscripts numbering about 185 Most of the manuscripts are in Hindī written by Jaina authors The earliest manuscript is BHUPĀLA STAVANA copied in Samvat 1363 (1306 A D) and latest one is DASLAKŚANA PŪJĀ by Rāwat copied in Samvat 1974 (1917 A D) The main subjects on which the manuscripts are available are Rāsa, Pūjā and Stotra. Some of the important manuscripts are as follows —

1 Gaja Singh Caupai -of Rāja Sunder It is a work of 1497 A D

2 Rāma Rāsa -by Mādhava Dāsa It is a short story on the life of Rāma

3 Campāwati Śila Kalyānaka -by Muni Rāja Cand It is a work of 1627 A D

4 Sīmandhara Swāmi Stavan -written by Kamal Vijay in Samvat 1682 (1625 A D)

(83) GAUDI JI KĀ UPĀSRAYA-UDAIPUR

The total number of the manuscripts is 625 The manuscripts are placed in bundles The manuscripts are on the subjects such as Āgama, Āyurveda & Jyotiṣa etc The Grantha Bhanḍār is an ordinary one

(84) GRANTHA BHANḌĀR-DŪNGARPUR

Dūngarpur remained the literary centre from the 15th century when Bhaṭṭāraka Sakalkīrti established the Bhaṭṭāraka Gādi here As the Bhattāraka was a versatile scholar, there stayed several scholars with him A great ceremony was taken in Samwat 1482 (1425 (A D), Brahma Samal pupil of Sakal Kīrti described the same in the Sakal Kīrti Rāsa as follows —

चऊदय व्यामीय सवति कुलदीपक नरपाल सघपति ।
डुगरपुर दीक्षा महोछव तीणि कीया ए ॥३॥
श्री सकलकीरति सह गुरि मुकरि दीधी दीक्षा आणदभरि ।
जय जयकार सयलि सघराचरुए गणधर ॥४॥

After Bhattāraka Sakalkīrti there were several Bhaṭṭārakas who had been there and composed several works in Samskrit and Hindī Amongst such Bhaṭṭārakas, Bhuvan Kīrti, Gyān Bhūṣana, Vijaya Kīrti, Śubhacandra, Brahma Jinadāsa are some of them There is still a Bhaṭṭāraka seat and good collection of the manuscripts the total number of which is 553 Dūngarapur was a State and now it is a district Head quarter of Dūngarpur District of Rājasthān

There are several manuscripts written in Dūngarpur and preserved in various Grantha Bhandārs Jinadatta Kathā was copied in Samvat 1616 (1559 A D) and was placed in the Grantha Bhandār of Āgarwal Jaina temple Udaipur Sajjana Citta Ballabha was copied in Samvat 1696 (1639 A D) at Dūngarpur and was presented to Brahma Akhaya Rāja Caubīsa-Ṭhāna Carcā was written in Ādinātha temple in Samvat 1731 (1674 A D) and placed in Udaipur Bhandār

The collection of the various manuscripts is very notable and some of them are as follows —

1 Rām Rāsa by Brhma Jinadāsa The manuscript was written in Samvat 1748 (1691 A D) in Dewal Village This is one of the famous work in Hindī of the poet

2 Mithyātva Khandan by Bakhat Rām

3 Sukauśal Rāsa by Veni Dāsa The manuscript was copied in Samvat 1714 (1657 A D)

4 Sukausal Swāmi Rāsa by Brahma Jinadāsa in Hindī

5 Upadesa Bāvanī by Kiśan Dāsa composed in 1707 A D Bāvanī is a good work of Hindī literature

6 Saraswatī Pūjā by Brahma Jinadāsa in Samskrit

7 Sammeda Śikhar Pūjā by Rām Pāl composed in the year 1829 A D in Hindī The manuscript is original one

8. Śrenika Carita by Dūngā vaid composed in the year 1642 A D in Hindī

9 Rāmāyana Chappaya by Jayasāgar

10 Muni Mālikā by Cārita Singh composed in the year 1575 A D in Hindī

11 Sambodha Pancāśikā by Raidhū The manuscript was written in Samvat 1597 (1540 A D)

Apart from the above manuscripts there are following illustrated manuscripts

1 Candana Malayagiri Caupai by Bhadrasena The manuscript was copied in the year 1733 A D and it has 25 illustrations

2 Āditya Vāra Kathā by Gangādāsa The work was composed in Saka Samvat 1615 (1758 A D) It contains 5 pictures

3 Pictures on Rāga and Rāginīs Their number is 30

(85) COLLECTION OF YATI BĀLA CANDRA VAIDYA-CITTOR

There is a good number of the manuscripts in Śrī Bala Candra Jaina Vaidya's collection The total number of manuscripts is about 1000 Manuscripts on the subject like Mantra-Śāstra, Stotras, Medicine, Jyotisa, Āgama and religion are in great number The Grantha Bhandār was founded in Samvat 1941 by Pandit Vinaya Candjī. There is a praśasti which reads as under —

श्री सद्गुरूभ्योनम उपाध्याय जी महाराज श्री १००८ श्री शिवचन्द जी तत शिष्य १००८ ज्ञानविशालजी तत् शिष्य अमोलखचन्द जी तत् शिष्य प० विनयचन्द जी महा मध्ये सवत् १९४१ मे स्थापित हस्तलिखित ग्रन्थो की-सूची ।

(86) Bhattārak Yaśahkīrti Jain Saraswati Bhawan Risabhadeva

Ṛiṣabhadeva is a famous Jain Tīrtha of Mewar It is on the National Highway going from Udaipur to Ahemdabad There are several inscriptions which tell the story of its development from time to time According to one inscription of

1 Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner

Samvat 1431 (1374 A D) Hardān son of Setha Bījā got repaired the temple on the inspiration of teachings of Bhattarak Dharmakīrti

There is one Śāstra Bhaṇḍār in the Saraswatī Bhawan of Bhaṭṭārak Yaṣah Kīrti in which a good collection of the manuscripts is available One rough catalogue also has been prepared in which names of the manuscript and authors etc are given But the catalogue is not exhaustive There are about 1070 manuscripts including Gutakās. The earliest manuscript is Sangrahanī Sūtra Balāvabodha written in Samvat 1416 (1359 A D) There is a good number of manuscripts written in the 15th and 16th century Works written in Rājasthānī, Mewārī and Hindī are in abundance Following works are important

1 Mahāvīr Carita or Mahāvīra Rāsa composed by Padmā at Sāgwarā in Samvat 1609 (1552 A D)[1] Padmā was pupil of Bhaṭṭarak Subha Candra

2 Narasinghapurā Jāti Rāsa This is a historical work describing the Narsinghapurā Jāti and its growth and development

3 Sānti Nāth Purān This is a work of Bhaṭṭarak Ratna Candra who wrote this in the year 1783 (1726 A D) The manuscript is original one written by the author himself

4 Śrenik Caritra —Composed by Daulat Rām Kāsliwal, a Rājasthānī scholar of 18th century It was completed in the year 1725 A D there is also one manuscript of Śrīpāl Carita written by the same author

5 Pradyumna Rāsa —a Hindī work of Brahma Guna Rāja composed in 1549 A D

6 Karmavipāk Rāsa —composed by Manaranga in Samvat 1728

7 Laghu Tatwārtha Sūtra —This is a short form of famous Tatwārtha Sūtra of umāswāmī

8 Lavakuśa Ākhyāna —This is a work of Bhattārak Mahicandra in 17th century

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1 सवत् सोलनवोतरे मगसिर पचमी रविवार । ---- - ----

रास कियो मैं निरमलो, सुमवे सागवाडा नगर मझार ॥२०॥

Some of the old manuscripts of the several works are as followes —

S No.	Name of the manuscripts	Author's Name	Bhāṣāyear of writing
1	Mahābhiseka Vidhi	Narendrasena	Samskrit 1399 A D
2.	Bhāva Sangraha	Devasen	Prākrit 1458 A D at Nainavā
3	Dharmāmrita Panjikā	Āsādhar	Samskrit 1484 A D at Dūngarpur
4	Śānti Nātha Caritra	Sakalkīrti	Samskrit 1494 A D.
5	Neminàth Pūjā	Vidyā Bhūsana	Hindī 1557 A D
6	Dharmasarmabhyudaya	Hari Candra	Samskrit 1576 A D
7	Upadeśa Ratnamālā	Sakal Bhusana	Samskrit 1570 A D
	This is an original copy written by the author himself		
8	Chanda Kośa		Prakrit 1592 A D
9	Tatwārtha Ratna Prabhākar	Prabhācandra	Samskrit 1649 A D
10	Paṭṭāvalī of Kasthā Sagha in Samskrit		

(87) KHARTARA GACHĪYA ŚĀSTRA BHANḌĀR-KOTĀ[1]

The Grantha Bhandār belongs to Khartara Gaccha branch There is a rich collection of the manuscripts The total number of the manuscripts is 1177 Most of the manuscripts are of the 15th, 16th and the 17th centuries Manuscripts on the subjects like Āgama, Siddhānt, Purāna and Rāsas are in the majority The earliest manuscript is Rāma Lakśmana Rāsa written in Samvat 1415 (1358 A D) The work deals with the life of Rāma and Laksmana according to the Jaina mythology It is in Hindī There is a copy of Viśāl Deva Cauhāna Rāsa in Hindī Though the manuscript is incomplete it is a copy of the 14th century Among the other manuscripts following are more important —

ŚRĪPĀLA RĀSA of Yaśovijay of Samvat 1445 (1388 A D)

NANDA RĀJA CAUPAI of Muni Kusal Sing of Samvat 1436 (1379 A D)

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1 Mānuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bikāner

HAMMĪRA MAHĀKĀVYA of Naya Candra in Samskrit of Samvat 1486 (1429 A D)

There is a manuscript of KALPA SŪTRA written in golden ink in Śamvat 1530 (1473 A D) The Grantha Bhandār is systematically arranged and manuscripts are placed in serial number

(88) VĪRA PUTRA ĀNANDA SĀGAR GYĀNA BHANḌĀR-KOṬĀ[1]

The collection of the manuscripts is private one and belongs to Ānanda Sāgar ji Mahārāja It was established in the 19th century The total number of the manuscripts is 415 Most of the manuscripts were copied from the 17th to the 19th century The earliest manuscript in the Bhandār is Sandeh Dohāvalī Vratti of Prabodha Candra copied in Samvat 1448 (1391 A D)

(89) GRANTHA BHANḌĀR OF JAINA TEMPLE BORSALI-KOTAH

The Grantha Bhandar of Digambar Jaina temple Borsalī is also one of the mains Bhandārs of the city There is a good collection of the manuscripts which are 735 in number From the Bhanḍār, it appears that it was a centre of literary activity specially in 18th century There are several manuscripts which were copied here such as Mahīpāla Caritra in Samvat 1856 (1799 A D) PARVA RATNĀVALI (1794 A D) Samādhi Tantra Bhāṣa by Parvata Dhārmārthī (1766 A D) GYĀN DARPANA of Deep Candra (1778 A D) All these manuscripts are preserved in this Bhandār

The earliest manuscript is Gyānārnava of Śubha Candra in Samskrit It was copied in Samvat 1548 (1491 A D) and the latest manuscript is Jina Datta Kathā of Samvat 1992 (1935 A D) The manuscripts deal with all the interesting subjects Some of the important manuscripts are as follows —

(a) Palya Vidhāna Rāsa —of Śubha Candra in Hindi, This is a small work which deals with Palya Vrata The manuscript was copied in Samvat 1690 (1633 A D)

(b) Candra Prabha Swāmi Vivāhlo —written by Bhaṭṭāraka Narendra Kīrti in Samvat 1702 (1545 A D) The work is in Hindī and describes the marriage of Candra Prabha

(c) Cetāvanī —a work which instructs every one to be careful in worldly life It is in Hindī poem

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1 Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bikāner

(d) Ravivrata Kathā —of Muni Sakal Kīrti in Hindī

Among the rare manuscripts are works of Vegarāja which have been collected in a Guṭakā The poet was of 18th century and he finished his work Bārahakhaḍī in Samvat 1798 i e 1741 A D Other important works are NEMI VIVĀHA PACCĪSĪ by Vegarājā and Kumuda Candra's PARDĀRO PARŚILA RĀSA All the works are in Hindi

GRANTHA BHANḌĀRS OF BŪNDĪ

There are five Grantha Bhandārs in Būndī city, The names of which are as follows —

(1) Grantha Bhaṇḍār of Jaina Temple Pārswanātha.

(2) Grantha Bhaṇḍār of Jaina Temple Ādinātha

(3) Grantha Bhaṇḍār of Jaina Temple Abhinandana Swāmī

(4) Grantha Bhandār of Jaina Temple Mahāvīra

(5) Grantha Bhaṇḍār of Jaina Temple Neminātha (Nāgadi)

(90) GRARTHA BHANḌĀR OF PARSWANĀTHA TEMPLE

The Grantha Bhaṇḍār of Pārswanātha temple contains 334 manuscripts All the manuscripts are on the subjects like Pūjā Kathā, Purāna and Stotra etc Most of the works are in Samskrit. There is a copy of Rāma Candra Rāsa written by Brahma Jinadasa in Sāmvat 1518 (1461 A D)[1] The poet has given the time of its complation time in this work. This is in Hindī It describes the life of Rāma Candra The other rare mannscript is a commentary of BHAKṬĀMARA STOTRA of Hem Rāja in Hindī prose This has been discovered first time in this Bhandār

(91) GRANTHA BHANḌĀR OF JAINA TEMPLE ĀDINĀTHA

In the Grantha Bhandār of Ādinātha temple, there is a collection of 168 manuscripts. The earliest manuscript in the Bhaṇḍār is Jyotiṣa Ratnamālā with commentary written by Pandit Vaiza in Samvat 1516 (1459 A D) The other old manuscripts are Sāgāra Dharmāmrita by Aśādhara copied in 1500 A D, Trilokasāra (1461 A D) by Acārya Nemi Candra and Upadeśamālā of Dharma Dāsa (1540 A D)

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1 सवत् पन्द्रहअठारोत्तरा मगसिर मास विसाल ।
शुक्लपक्ष चउदिस दिने रास कियो गुणमाल ॥

(92) GRANTHA BHANḌĀR OF JAIN TEMPLE ABHINANDANA SWĀMĪ

The Śāstra Bhaṇḍār of Abhinandana temple contains 368 manuscripts Previously this temple was the seat of the Bhaṭṭārakas and there was a big collection of the manuscripts but most of the manuscripts were sold by the pupils of the Bhaṭṭārakas and several of them destroyed automatically But still there is a good collection of old manuscripts Karakaṇḍu Cariyu, an Apabhraṁśa Kāvya written by some unknown author, is a rare work which has been discovered recently The work describes the life of Karkaṇḍu, a king according to Jaina mythology The manuscript is incomplete and in bad condition

(93) GRANTHA BHANḌĀR OF MAHĀVĪRA TEMPLE

This temple remained the seat of scholars as the manuscripts preserved in the Grantha Bhaṇḍār are on the subjects like Siddhānt, Purāna, Pūjā and Stotra etc. Most of the manuscripts are new The total number of the manuscripts is 172 The manuscripts are in Hindī written in 18th and 19th centuries

(94) GRANTHA BHANḌĀR OF JAINA TEMPLE NEMĪNĀTHA

This last Grantha Bhaṇḍār exists in the temple of Nemināth This Bhandār was also important in the past At present there are 223 manuscripts which are complete and in good condition But manuscripts of the same number had been made incomplete There is a manuscript copy of MĀDHAVĀNAL PRABANDHA written by Gokul son of Narsā in Samvat 1594 (1537 A D) This is a very correct copy of the book which was copied in Samvat 1655 (1598 A D) The manuscript of SĪNHĀSANA BATTĪSĪ is of 1654 (1597 A D) There is a Guṭakā copied in Samvat 1641 (1584 A D) which contains several small works of VŪCARĀJA a famous Hindī poet of 16th century

Thus in the Śāstra Bhandārs of Bundī city there are more than 1200 manuscripts which shows that Bundi was once a centre of literary activities The old name by which it had been mentioned in the Saṃskrit and Hindī works is VRINDĀVATĪ

(95) JAINA SARASWATI BHAWAN, JHĀLARĀPĀṬAN

The Grantha Bhaṇḍār is called by the name of Ailaka Pannā Lāl Digambara Jaina Saraswati Bhawan, Jhālarāpātan. The Bhaṇḍār was established by late Śrī Pannā Lāl recently Before this there was no Bhaṇḍār Pannā Lāl himself collected

all these manuscripts from all over Rājasthān Bhandārs. There is a good collection of the manuscripts numbering 1436.

The manuscripts are mainly in three languages i e Saṁskrit, Prākrit and Hindī The main subjects on which the manuscripts are there in the collection are Siddhānt, Ādhyātma Purāna, Kāvya, Kathā, Nyāya and Stotra The earliest manuscript in the Bhandār is BHĀVA SANGRAH by Deva Sena copied in Samvat 1488 i.e 1431 A.D , anp the latest manuscript is RĀJAMATI VIRAHA in Hindi copied in Samvat 1970 (1913 A D)

The Śāstra Bhandār is systematically arranged and manuscripts are placed in serial number and also subject-wise Apart from these manuscripts, these is a good library of printed books also in which more than one thousand books are in the collection and which are issued to the readers for reading purposes

NAINAVĀ

Nainavā is an old town in Bundī District and at present it is a sub-divisional Head quarter. It is 32 miles from Bundi and connected with a road The town remained a literary centre from very beginning The earliest manuscript written in this town is PRADYUMNA CARITRA[1] It was copied in the year 1461 A D. when Allauddin Khilji was the emperor of Delhi At present there are three small Grantha Bhandārs which contain only 221 manuscripts But from the manuscripts it appears that in the past i e from 15th to 19th century the town remained a great literary centre

Keśava Singha who was a Hindī poet of 18th century and wrote more than 10 works, composed his one work BHADRA BĀHU CARITA in the year 1716 A D. at Nainava It was described by the name of LOCANAPURA by him in his work in the following wav —

लोचनपुर शुभ ग्राम मे, सिघराज जिनधाम ।
बुद्धि प्रमाण लिख्यो मुझे, जपिये श्रीजिननाम ॥१॥
साड करो मुझि उपरै, दोप हरो भगवान ।
मगन नगण आदिक सहु, ध्याऊ श्री जिनवाणि ॥२॥

1 Catalogue published in the year 1943

2 Praśasti Sangraha Āmer Śāstra Bhandār Jaipur P 138

Several manuscripts which were copied here are preserved in the Grantha Bhandārs of Būndī, Koṭā, Dibalanā, Indergarh, Āmer, Jaipur, Bharatpur, Kāmā etc. Such as the manuscript of NĀYA KUMĀRU CARIYA of Puṣpadanta was copied in the year 1471 A D. is preserved in the Grantha Bhandār of Badhicand Temple, Jaipur The manuscript of SIDHA CAKRA KATHĀ copied in the year 1458 A D is also in the same Grantha Bhandār.

Some of the manuscripts which were copied here in the 18th and 19th century are as follows —

S No	Name of the manuscript	Author s name	Date of Writing
1	Samādhi Tontra Bhāṣa	Parwata Dharmārthī	1719 A D
2	Krivā Kośā Bhāṣa	Kisana Singh	1757 A D
3	Pārśwa Purīna	Bhūdhardāsa	1809 A D
4	Purūsartha Sidhvupāva Bhāsa	Ṭodarmal	1807 A D
5	Samayasāra Nāṭak	Banārsīdāsa	1841 A D
6	Pūjā Sangraha	—	1791 A D
7	Dāna Kathā	Bhārāmalla	1880 A.D
8	Pāṇḍava Purāna	Bulākidāsa	1784 A D
9	Tattwārtha Sūtra Tīkā		1831 A D

All these manuscripts are preserved in the Grantha Bhanḍārs of Nainavā A short desctiption of these Grantha Bhanḍārs is as follows —

(96) GRANTHA BHANḌĀR OF BAGHERAWĀLA JAINA TEMPLE

The Grantha Bhanḍār situated in the Bhagherawāla Jaina temple is an old Bhanḍār There is a collection of 104 manuscripts written in Samskrit and Hindī

The main subjects on which they are written are Siddhānt, Purāna, Carita and Pūjā All the manuscripts are common generally available in the Jaina Bhanḍārs But there is one Guṭakā[1] in which the works of Hindī poets of the 15th, and 16th

1 पोथी की टीको लिख्यते वैशाख दुतीक सुदि १५ सवत् १६४४ गढ रणथम्भौर मध्ये ।

centuries are written The Guṭakā was written in the year 1587 A D. at Ranthambhore Fort. Some of the important works collected in the Guṭakā are as follows :—

(1) Sārsikhamani Rāsa by Bhaṭṭāraka Sakalkīrti 15th century

(2) Nemināthа Gīta by Brahma Yasodhara 16th century

(3) Pancendriya Gīta by Jina Sena 16th century

(4) Nemināthа Rajmati Veli by Singha dāsa 16th century

(5) Vairāgya Gīta by Brahma Yasodhara 16th century

There are 96 small works collected in the above Gutakā.

(97) GRANTHA BHANḌĀR OF TERĀPANTHĪ JAINA TEMPLE

There are 80 manuscripts in rhe Grantha Bhanḍār of this temple. Most of these manuscripts are written in Samskrit and Hindī and on the subjects like Purāna, Carita and Pūjā. The manuscript of Sammedā Śihar Pūjā composed by Lāl Cand pupil of Bhaṭṭāraka Jagat Kīrti at Rewārī in the year 1787 A.D. is an important one The poet gives his description in the following way —

देवेन्द्रकीर्ति तत्पद बखान, शील शिरोमणि क्रियावान ।
तिनके पद परम गुणवान, जगतकीर्ति भट्टारक आन ।
शिष्य लालचन्द सुधी, भाषा रची बनाय ।
एक चित्त सुनै, पढै, भव्य शिव कु जाय ।।३५।।
सवत् अठारासे भयो व्यालिस उपर जान,
पाच फाल्गुन शुक्ल कु, पूरण ग्रन्थ बखान ।।३६।।
रेवाडी शहर मनोग्य, बसे श्रावक भव्य सब,
आदित्य ऐश्वर्य योग, तैतीस पहर पूरण भयो ।।३७।।

Apart from these manuscripts there are three Yantras written on cloth in the 16th and 17th century RIṢI MANDALA YANTRA is the earliest one It was written in the year 1528 A D. The size of the Yantra is 22″×23″ The Prasasti given on the Yantra is as follow —

श्री श्री श्री शुभचन्द्रसूरिभ्योनम । अथ सवत्सरेस्मिन श्रीनृपविक्रमादित्यगताब्द सवत् १५८५ वर्षे कार्तिक बदी ३ शुभदिने श्री रिषिमन्डलयन्त्र ब्रह्म अज्जयोग्य प० अहदासेन शिष्य प० गजमल्लेन लिखित । शुभ भवतु ।

BRIHAḌ SIḌHA CAKRA YANTRA was written in the year 1557 A D by Brahma Lāhada pupil of Mandalacarya Dharma Kīrti [1] The size of the cloth is 22½" × 22½" The third Yantra is of Dharma Cakra written in the year 1617 A D at Nāgaur[2] The size of the Yantra is 25" × 25"

(98) GRANTHA BHANḌĀR OF AGARWAL JAIN TEMPLE-NAINAVA

There is a small collection of 37 manuscripts only Most of them are recently written and placed in the Grantha Bhanḍār

(99) GRANTHA BHANḌĀR DABĀLĀNĀ

Dabalānā is a village which is 10 miles from the west side of Būndī The Grantha Bhandār is in the Jaina temple There is a collection of 423 manuscripts in the Grantha Bhanḍār From the manuscripts it appears that they were in the possession of some Jaina Sādhu and after his death, they were brought here The collection is very good from the point of Hindī works The earliest manuscript is ṢAḌĀVAŚVAKA BĀLĀVABODHA by Hema Hansa Gani It was copied in the year 1464 A D at Ujjain [3] The main subjects on which the manuscripts are available in the Grantha Bhanḍār are Kāvya, Carita, Kathā, Rāsa, Vyākarana, Āyurveda, Jyotiśa and Stotra Manuscripts copied in vorious places such as Būndī, Nainavā, Gothāda, Indergarh, Jaipur, Jodhpur, Sāgwara and Sīsavāli are in good number Some of the important manuscripts which have been discovered in the Grantha Bhanḍār are as under —

(1) Ādinātha Stavan —by Mehau composed in the year 1442 A D It is in Hindī written in the praise of Ādinātha of Ranakpur Jaina temple

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1 सवत् १६१४ वर्षे फाल्गुन सुदि ३ गुरुवासरे आश्विनि नक्षत्रे श्रीमूलसघे नद्याम्नाये बलात्कारगणे सरस्वतीगच्छे श्री कुदकुदाचार्यन्वये मडलाचाथ श्री ३ धर्मकीर्तिस्तच्छिष्य ब्रह्म श्री लाहड नित्य प्रणमति वा तेनेद वृहत सिद्धचक्रयत्र लिखित ।

2 सवत् १६७४ वर्षे वैशाखमुदि १५ दिने श्री नागपुर मध्ये लिखापित धर्मचक्रयन्त्र ।

3 सवत् १५२१ वर्षे श्रावण वदि ११ रविवासरे मालवमडले उज्जयिन्या लिखित ।

(2) Itihāsa Sāra Samuccaya[1]—written by Lālā Dāsa[4] in the year 1586 A D It describes the short story of Mahābhārat in Hindī poem.

(3) Sinhāsana Battīsī —by Sādhu Gayāna Candra It is in Samskrit prose The date of the work is not given but he quotes his teacher's name as Jinodaya Sūri —

(4) Bhaktamār Stotra Bhaṣā –It is a Hindī prose translation made by some scholar The date of the translation is also not given in the work But the manuscript was copied in the year 1610 A D , so it is definite that the translation was made prior to this date The last portion of the translation is as follows —

अथवा अह्कारि करी तुग उच्चैरतर जन प्रीतइ अथवा तेह पुरुष अनइ मानतुग श्रीभक्तामरस्तवकर्त्ता श्रीमानतुगाचार्य प्रतिइ अवशा मणीइ तेह पुरुष तणे परवश हूती । तद्गतचित्त-लक्ष्मी अजस्र निरतर समुप्पेत्ति आवइ । इति श्रीभक्तामरस्तोत्र बालावबोध समाप्त । सवत् १६६७ वर्ष ।

(5) Rāma Yaśa —by Kesa Rāja It describes the life of Rāma and Sītā according to Jaina Purānas The work was composed in the year 1623 A D[1] when the great poet Tulasidās died

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1 सवन् सोरासै तेतारा, राज अकवर साहि भुवारा ।
भई कृष्ण पछि अतिसै बात, मातै बुद्धवार सुभ जात ।।

× × × × ×

लालदास कहै करजोरि, सुति कति गुनी देहु जिमि खोरि ।
अस्थल नगर आगरो गाव, ऊधोदास पिता को नाव ।
जाति वानियो लालादास, भाषा करि वरन्यो इतिहास ।।

2 सवत् सोलह आसीयरे, आछउ आसो मास ।
तिथि तेरसि अतरपुर माहि, आणी अति उल्लास ।।

(100) GRANTHA BHANḌĀR OF JAINA TEMPLE PĀRSWANĀEHA-INDERGARH

Indergarh is an old city of former Koṭā state It is on the main broad guage line of Western Railway from Koṭā to Sawai Mādhopur Previously it was a big Ṭhikāna of Kota state but now it is only a sub-tehsil

The Grantha Bhanḍār is situated in the Jaina temple Pārswanātha There are 289 manuscripts in the Grantha Bhanḍār The manuscripts collected in the Grantha Bhanḍār are mainly on religious subjects like Siddhānt, Stotra, Ācār Śāstra. Several manuscripts were copied in Indergarh itself which shows that previously there was arrangement for copying out the manuscripts The collection is an ordinary one

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CHAPTER IV
SUBJECTS DEALT WITH

There is scarcely any province of Indian literature to which the Jainas have not contributed Besides the religious they have developed a voluminous narrative literature They have written epics, novels, dramas, bhajans and stories Generally they have written in the simple language of the people, but they have indulged in highly elaborate style also We find highly ornate court poetry They have also produced important works of scholarship

Almost the whole of the Āgama literature written in Prākrit is available in these Bhaṇḍārs Works on the principles of Jainism are numerous and are found in number of Grantha Bhaṇḍārs The Jaina Ācāryas and scholars created a pretty large literature on duties of householders and those of homeless ascetics This is also called Ācāra Śāstra Then there are hundreds of works written on the lives of Tīrthankaras and other great personalities of Jaina Mythology They are called Purānas and Caritas The number of stories illustrating Jaina proverbs is also quite large and some of them are excellent There are works collectively called Kathā Kosas TREASURY OF STORIES written by the various authors

Manuscripts on logic and philosophy are also in a large number The Jaina Ācārya's contribution in this respect is tremendous The works of Ācārya Samantabhadra, Vidyānandi, Aklanka, Haribhadra Sūri and Hemcandra etc were very popular and their works have been collected in several Grantha Bhaṇḍārs Manuscripts in these Bhaṇḍārs are not limited to only Jaina logic and philosophy but works like Vedāntasār of Sadānand Muktāwali of Viswanātha and Tarkasangraha of Annam Bhatta are also preserved There are numerous manuscripts on Yoga and Adhyātma. The Pūjā literature has been popular from about the 10th century, so the scholars took much interest in creating such literature And hundreds of manuscripts on Pūjā were written and preserved in Jaina Grantha Bhandārs There is not a single Bhaṇḍār where this kind of literature is not available

Apart from these religious as well as secular subjects, there is also a good number of manuscripts which deal with the general subjects. There are hundreds of manuscripts written on astronomy, astrology, metrology, and medicines On these subjects there are works written both by Jaina and non-Jaina authors Works relating to grammer are also many Manuscripts on the interesting subjects like Art and Architecture, Dances and Dramas are also in good number.

ĀGAMA & SIDDHĀNTA LITERATURE

The collective term given by the Jainas to their sacred books is Āgama or Siddhānt The two important sects hold different opinions about this literature

But they are unanimous in calling them the Aṅgas i e limbs (of the body of religion) The number of these Angas is twelve

According to the Digambara Jainas whole of the Dwādaśānga Śruta is not available and the 12th Anga Diṭṭhivāya only is preserved in parts But according to the Śwetāmbar Jainas all the twelve Angas except the 12th Anga are available

All the Āgamas are written in Prākrit which is known as Ārṣa Bhāṣā i e the language of the Rṣiṣ or Ardha Māgadhī i e half Māgadhī, the language in which Lord Mahāvīra himself preached his principles It is true that the Āgamas which we have today are not exactly the same which were composed several centuries ago, as they have undergone some changes But such as are available at present confirm to their critical additions prepared under the supervision of Devardhigani Ksamā Śramana a Swetāmbar Ācārya of the century

THE ANGAS

The Angas are the oldest parts of the canon They have older traditions quite intact, without a change Jacobi puts forth the evidence of language and the metres which according to him are archaic He remarks "I am of the opinion that the first book of ĀCĀRĀNGA SŪTRA and that of the SŪTRA KRATĀNGA may be recokned among the most ancient parts of Āgam literature The style of both works appears to me to prove correctness of this assumption[1] "

ĀCĀRĀNGA SŪTRA[2] is the first Anga which describes the way of life of of a monk It is divided in two sections. The first section is earlier than the second It is written both in prose and verse

The second Anga is the SŪYAGAḌANGA (Sūtra Kratānga) and treats of the precious life of the monks and is mainly devoted to the refutation of heritical opinions

In the third Anga, the Thānanga (Sthānānga) various themes of religion are dealt with in numerical order These enumerations sometimes contain parables in a nut shell

The fourth Anga, the Samvāyanga is in a way continuation of the third, the subject matter of the first two third of the work being arranged in numerical

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1 S B E Vol 12 inter P XII Winternitz. Op Cit pp, 435-41)

2 Jaina Grantha Bhanḍār, Jaisalmer

groups, just like the Thānanga except that in this case the numbers do not stop at 10 but go a long way beyond 100 as far as a million

The fifth Anga called Bhagwati Viyāha Pannatti (Vyākhyā Pragnapti) explains the dogmatics of Jainism in the form of questions and answers and also in the form of dialogues This work presents a detailed picture about Lord Mahāvīra, his relationship to his disciples and contemporaries

Nayadhammakahā (Jnātādharma Kathā) is the 6th Anga It is divided in two parts The first book consists of 21 chapters The main subjects dealt with in this book are religious tales to give examples

The seventh Anga is the Uvāsagadasāo (Upāsakadesāh) It describes legends which are told of ten house holders who were related to highly respectable families and who became lay adherants

The eigth Anga Amtagadadasāo (Antakrddaśāh) describes stories of pious ascetics

Amuttarovavāiyadasāo (Anuttaraupapātikadaśāh) is the ninth Anga and narrates in thirty three lessons or Adhyayans the lives of monks of an equal number of persons

The tenth Anga, the Panhāvāgaranaīm (Prasna Vyākarana) means questions and explanations In this Anga principles of Jainism are explained

The eleventh Anga Vivāgasuyam (Vipāk Śrutam) i e the texts of the ripening contains legends on the retribution for evil deeds

The last of all is the 12th Anga, the Ditthivāya (Drṣṭivāda) means the doctrines of various views According to the Swetāmbaras this Anga has gone astray

THE UVĀMGAS (UPĀNGAS)

The Upāngas consisting of a group of 12 texts have mutual relation with Angas But according to Dr Winternitz, though they are termed as Angas and Upāngas yet they fail to reveal any mutual relation between them and collection is newly external Three Upāngas like JAMBUDDĪVAPANNATTI, CANDAPANNTTI, SŪRAPANNATTI, (Jambudvipa-Prajnapti, Candraprajnapti, & Surya-Prajnapti) deal with astronomical views of Jainas The dates of these Upāngas are not traceable

from any of the source, as they do not provide a clue to the dating of these texts But we may not be wrong in ascribing to the Upāngas a period later than the Ched Sūtras [1]

The subject matter of the twelve Upāngas is purely dogmatic and mythological The first Upānga is the Uvavāiya (Aupapātika) which contains two parts The first part describes the sermons of Mahāvīra, which deal with the results of good and evil deeds in four forms of existence as inhabitants of hell, animals, humanbeings, and Gods The second part describes journeys performed by Indrabhūti Gautama for learning the sermons of Mahāvīra regarding various rebirths. The second Upanga, the Rāja Pasenaijja (Rāja Prasnīya) deals with various matters such as pilgrimage of the God Sūriyābha to Mahāvīra and dialogues between King Paesi and the monk Kesi The third Upānga is Jīvābhigama which describes the doctrine of living and lifeless things The fourth Upānga PANNAVANĀ (Prajnāpanā) has classified the human beings under Ārya and Barbarians

The fifth, sixth and seventh Upānga are Scientific works dealing with astronomy, geography cosmology and the division of time The last five Upāngas comprised the five sections of one text entitled Nirayāvali Suttam The eighth narrates how the ten half brothers of the King of Campā namely Ajātasatru were killed by their Grand father Vesāli in the battle against him and after their death were reborn in the various hells The ninth Upānga KAPPAVADAMSIAO (Kalpavatamsikāh) gives an account of the same King's sons who were converted to ascetic life and afterwards got different heavens The tenth Upānga PUPPHIĀO gives an account of the Gods and Goddesses who drove earth-wards in order to pay homage to Lord Mahāvīra In the 11th Upānga-Pupphiāo, ten similar stories are told And the last 12th Upānga VANHIDASĀO deals with the conversion of the twelve princes by the saint Arithanemi

TEN PAINNAS (PRAKIRNAS)

The group of ten texts called Painnas are stray or scattered principles They deal with topics like proper and improper forms of death, essential duties of a monk, confession and remuneration of faults, the offering respects to the Arhat, Siddha, Sādhu, and Dharma and details about Gods etc The time of their composition is also not certain Whether these were brought into present form before Upāngas or after Upāngas, is also not certain but it is said that these came into existence alongwith the Upāngas

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1 History of Indian Literature by Winternitz. part II

The CAUSARANA (Catuśarana) deals in 63 verses with the prayers by means of which one may take the four fold refuge AURA-PACCAKKHANA (Ātūrpratyā Khyāna) means the sick one's refusal while MAHĀ PACCAKKĀNA means the great refusal, a formula of confession and renunciation In the Bhatta-parinnā (Bhakta-Parijnā) and Samthāra there are numerous legends of grievous sinners who did not adopt vows to get rid of re-births The Tamdula Veyaliya is the dialogue between Lord Mahāvīra and Gautam Gaṇdhara on various topics such as physiology aud anatomy, the ten ages of man etc The Camdavijjhaya, the sixth Painnas deals with teachers and disciples mainly on discpline The Devimdatthana gives a classification of the Kings of Gods according to their group and residence etc Gani Vijya (Gani Vidyā) deals with astrology while VIRATTHARA (Virastava) contains an enunciation of the names of Mahāvīra

SIX CHEYA SUTTAS (CHEDA SŪTRAS)

The Group of 6 texts going under the name of Cheya Suttas (Cheda Sūtra) also form a group in the cannon According to Dr Winternitz, these did not perhaps form a group in the canon, until a later period, as it is not always the same texts which are placed in the group The first two sutras i e Nisiha and Mahaniśīha describes rules regarding confession and penance which are emphasised as the most important steps towards liberation They deal with the sufferings of the beings in connection with the doctrine of Karma The third, fourth and fifth Cheda sutras are regarded as the earliest portion of the canon These three texts are treated by tradition as one book (Śrutaskandha), the fifth Cheda Sūtra Kappa known as Kalpa Sūtra of Bhadra Bāhu, is one of the most famous work available in the Swetāmbar Grantha Bhanḍārs It is divided into three sections Section one contains the life of the Jinas and the main portion of the work is covered by the biography of Lord Mahāvīra according to Swetāmbar Sect The section two of Kalpa Sūtra describes the list of schools (Gaṇa) their branches (Śākhā) and the heads of schools (Ganadhara) and the section three contains rules for the ascetics Kalpa Sūtra is very much popular among the Jainas and as such its manuscripts are found in most of the Bhanḍārs.

THE FOUR MŪLA SUTTAS (Mūla Sūtras)

Out of the four mūla sūtras, the first three Sūtras are important even from literary point of view The first section Uttarājjhayana (Uttarādhyana Sūtra) consists 36 sections which deals with various topics such as birth as human being, instruction in the religion, faith in the religion etc The second Mūla Sūtra Āvassaya or Ṣaḍāvasyaka Sūtra describes six essential daily duties of a Jaina The third Mūla

Sūtra Daśaveyāliya deals with mainly monastic discipline The third sūtra is also connected with an abundant narrative literature The fourth Mūla Sūtra the Pimḍa Nijjutti is usually mentioned sometimes also the Oha Nijjutti and occasionally the Pākkhi They describe about the pious life and of subjects of discipline

The Nandi and Anuyogadvāra are sometimes counted amongt he Painnas but they are usually mentioned either before or after the Mūla Sūtra as independent texts standing outside the groups Both works which should be known by a Jaina monk are huge encyclopaedias dealing with everything

The Āgama literature of Digambārs as already said previously does not exist at present except some parts of the 12th Anga -called Diṭṭhivāya Under the Āgamika literature, comes Gunadharacarya's Kasāya Pāhuḍ and Puspadant Bhutablis Sat Khandāgam These two works have commentaries written by Ācārya Vīrasena and his pupil Jinasena are called Dhavalā, Jaydhavalā and Mahādhavalā The manuscript copies of these works are only available in the Śāstra Bhandār of Mūḍabidri

But the Digambars of the present day have voluminous works on this subject which may be called as secondary canon or substitute canon which was written by the later Ācāryas and may be described as below —

Ācārya Kunda Kunda wrote Daśa Bhakti and Aṣta Pāhuḍa[1] in Prakrit language In the third century Umāswāmī composed Tattwārtha Sūtra or Tattwārthādhigama Sūtra, the manual for the understanding of the true nature of things. The book is recognised as an authority and is read by all Jainas at their residence and temples It is an exeellent summary of Jaina domatics There are several commentaries written by both scholars of Digambars and Śwetāmbars Among Digambars commentaries written by PŪJYAPĀD, AKLANK, and VIDVĀNANDI are called SAWĀRTHA SIDDHI[2] RĀJWARTIKA[3] and ŚLOKA VARTIKA[4]

Among the other authors, Ācārya Vaṭṭakera wrote Mūlācāra[5] which describes and lays down rules of daily life of the Sādhus and householders Some say that it is a sort of compilation by a little known author called Vaṭṭakera, MŪLĀCĀRA PRADĪPA[6] was composed by Bhaṭṭāraka Sakal Kirti in the year 1424 A D

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1 Grantha Sūci Āmer Śāstra Bhandār–Jaipur

2 to 4 Ibid

5 Rājasthān ke Śāstra Bhanḍāron kī Grantha Śūci Part II page 166

6 Ibid page 166

Bhagwati Ārādhanā[1] was composed by Shivārya or Sivakoti in Prākrit It deals with the kinds of worship and may be called as an assence of worship. The work contains 2170 Gāthās

Ācārya Sāmantbhadra wrote Ratnakaranda Srāvakācār, in Samskrit, It is very famous and widely circulated book amongst the Jainas Prabhā Candra wrote Samskrit Commentary[2] on it.

Devasena, who was born in 894 A D wrote a manual of the Jaina faith entitled Darśanasāra, Ārādhanāsāra, Tattvasāra and Srāvakācāra All these works written in Apabhramśa are preserved in Āmer Śāstra Bhandar, Jaipur Srāvakācāra is in Doha metre All these works are very much popular and are read with great interest

Amitigati a famos scholar and pupil of Mādhava Sena wrote Upāsakādhayayan called Amitigāti[3] Śrāvakācāra and Panca Sangrah[4]

Ācārya Nemicandra, a teacher of the Minister Cāmundaraya in south India composed Gommtasāra[5] in Prākrit It is in two parts. The first part is called Jīva Kānda, the second one is Karma Kānda They are considered as authentic works on Jaina religion A big commentary[6] in Hindi was made by Pandit Todarmal in the 18th century

In the first half of the 13th century, Āsādhar was a great versatile scholar The main work of the poet is Dharmamrit,[7] "Nector of religion" which is in two parts Sāgāra and Angāra-Dharmāmrata describes the duties of the layman living in the house and of the homeless ascetic. He himself wrote a commentary on his work in the year 1243 A D In the year 1503, Bhattāraka Gyān Bhūṣan wrote Tattva Gyāna Tarangini in Samskrit It is a good book which explains principles of Jain religion

1 Grantha Sūci Rājasthān ke Grantha-Bhandār Part IV p 105
2 -do- page 119
3 -do- page 90
4 -do- p 41
5 -do- p 9
6 -do- p 12
7 -do- p 93

PURĀNA LITERATURE

The words Purāna refers to stories of ancient times The name of Purāna is applied to them to show that they are very old In vedic literature the word Itihāsa and Ākhyāna have been used alongwith the word Purāna According to the definition given in Hindu Purānas, there must be five[1] topics in every Purāṇa i e,

(i) creation of universe

(ii) its destruction

(iii) the genealogies of Gods and Ṛṣis

(iv) the ages of manus, and

(v) the history of solar and lunar races

There are 18 main Purānas in Samskrit language All of them were written by Non-Jaina authors The names of these are as follows —

(1)	Brahmānda	(2)	Matsya
(3)	Mārkandeya	(4)	Bhāgavata
(5)	Bhaviṣya	(6)	Brahma Vaivarta
(7)	Brahma	(8)	Vāmana
(9)	Varāha	(10)	Visnu
(11)	Vāyu or Śiva	(12)	Agni
(13)	Nāraḍa	(14)	Padma
(15)	Linga	(16)	Garuḍa
(17)	Kūrma and	(18)	Skanda

Except these 18 main purānas there are sub-purānas also which have been described in Garuda Purāna

The Jaina Ācāryas and scholars also showed their great interest in writing the Purāna literature, though the aim of writing this kind of literature was not the same as that of Vedic scholars The aim of Jain Purānas is to describe the lives of 63 great personalities and as such the Purānas are called either after the name of particular Tīrthankara or named as Padma Purāna, Harivansa Purāna Pāṇḍava

1 सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च ।
वंशानुचरितञ्चैव पुराणं पञ्चलक्षणम् ।

Purāna etc In these Purānas along with the lives of Tīrthankara, the lives of other personalitis such as Rāma, Krisna, Pāndavas etc are also given Therefore definition of Purāna given by the Samskrit Ācāryas does not apply to Jaina Purānas The Jaina Purānas describe the life of a particular personality in a good and artistic manner Some Purānas are written in such a fine language that instead of calling Purānas, they may better be called Kāvyas Purānas written by Jinasenācārya, Gunabhadra, Swayambhu and Puṣpadanta are such examples

The Jaina Bhandārs of Rājasthān contain most of the Purānas written by the Jain Ācāryas Such Purānas are written mainly in three languages i e Samskrit Apabhramsa and Hindī

SAMŚKRIT PURĀNAS

Ācārya Raviṣena is belived to be the first Jaina scholar who wrote the first Jaina Purāna namely Padma[1] Purāna in Vīra Samvat 1204 i e 678 A.D. He was the pupil of Lakśamaṇasena The Purāna has several Adhikārs *contaming* 123 Chapters in all and a total number of śloka is about 18,000 It deals with the life of Rāma who was among the 63 great personalities In the beginning of 9th century there were two Jaina Ācārya namely Jinasena and Gunabhadra Ācārya Jinaṣena, the Guru of King Amoghavarṣa (815 to 877 A D) wrote first part of the Mahāpurāna which is called Ādipurāna[2] and deals with the life of Ādināthạ the first Tīrthankara and his son Emperor Bharata Ācārya Gunabhadra completed the second part of the Mahāpurāna after the death of his teacher Jinasena This part is called Uttarapurāna[3] Both the parts are the biographies of 63 'Greatmen' that is to say 24 Tīrthankars, 12 Cakravartis and 27 Heroes (9 Baladevas, 9 Vasudevas and 9 Prativasudevas)

Acārya Jinasena II, composed Harivanśapurāna[4] in the 8th and 9th century This is a big work containing about 12,000 verses In this work Life of Neminatha along with legends of Kriṣna and Balrāma are told in a Jainistic setting As a matter of fact this is a Mahābhārat according to the Jaina faith

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1 Āmer Śāstra Bhandār kī Grantha Sūcī Jaipur p 87

2 Ibid p 11

3 Ibid p 15

4 Ibid p 161

In the 12th century, the famous Ācārya Hemcandra wrote Trisasti Purusa Carita[1] which is also on the lines of Mahāpurāna This purāna describes the life of 63 great men, It is divided in 11 Purvas and is regarded as one of the good works of Samskrit literature In this century Kavi Aśaga wrote two purānas One is called Mahāvīra Purāna[2], and the other is Śāntinātha Purāna which describe the life of Jaina Tīrthankara Mahāvīra and Śāntinātha respectively In the 15th century Bhaṭṭāraka Sakalkīrti had been a great scholar and a man of versatile genious He wrote more than 20 works in Samskrit The names of Purānas written by him are Ādipurāṇa[3], Uttarapurāna[4], Mahāvīrapurāna[5], Śāntinātha' Purāna[6], Mallinātha Purāna[7] and Pārśwa Purāna[8] All these Purānas are available in various Bhaṇḍārs of Rājasthān He was one of the most famous scholars of his time Brahma Jinadāsa was also a great contemporary scholar He was the disciple of Bhaṭṭāraka Sakalkīrti He wrote Harivanśapurāna[9] and Padmapurāna[10] Brahma Kāmarāja wrote Jayakumār Purāna[12] in 1498 A D The Purāna is divided in 13 sargas Nemidatta wrote Neminātha Purāna[13] in 1518 A D This work contains 16 chapters and deals with the life of Lord Neminātha and other personalities Bhaṭṭāraka Śubhacandra a great scholar of 16th century was the pupil of Bhaṭṭāraka Vijaykīrti He wrote Padmanābha Purāna[14] and Pāṇḍava Purāna[15] (1551 A D)

In the 17th century Bhattāraka Dharmakīrti wrote Padma Purāna (1612 A D) This work is divided in 24 Chapters Bhaṭṭāraka Vādi Candra composed two Purānas one is Pāṇḍava Purāna[16] (1601) and the other is Pārsva Purāna[17] Bhaṭṭāraka Śrī Bhuṣana pupil of Vidyā Bhuṣana wrote Pāndava Purāna[18] and Śāntinātha Purāna[19] (1602 A D) Bhaṭṭāraka Candra Kīrti of 17th century wrote Ādinātha Purāna[20] on the life of Ādinātha, the first Tīrthankara while Brahma Keśava Sena composed Karnāmrita Purāna[21] in 1631 A D Bhaṭṭāraka Somasena wrote Padmapurāna which is also called Rāma Purāna[22] The work was written in Vairāṭh

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1 Brihad Gyāna Bhaṇḍār, Jaisalmer

2. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur

3 to 7 Ibid

8 Āmer Śāstra Bhaṇḍār, Jaipur

9 to 10 Ibid

11 Bhaṭṭarika Śāstra Bhaṇḍār, Nagaur

12 to 13 Ibid

14 Āmer Śastra Bhaṇḍār, Jaipur

15 to 22 Ibid

an old town in Rājasthān. The Purāna contains 24 Adhikārs In this century Candra Kīrti a pupil of Vidyā Bhuṣana, a well known Bhaṭṭāraka of his time wrote Ādipurāna[1], Padma Purāna[2] and Pārswa Purāna[3] Ajitnātha Purāna[4] was written by Arunamani in 1659 A D in Jahānābāda The Purana describes the life of Ajitanātha, the second Tirthankara Brahma Krisna Dāsa was also a great scholar of the 17th century. He wrote Munisubrata Purāna[5] and Vimla Purāna in the year 1624 and 1617 A D Respectively.

PURĀNA WRITTEN IN APABHRAMŚA

Apabhraṁśa was the language of the people for many centuries therefore there are also several Purānas written in this language The Apabhraṁśa works are mostly preserved in the Jain Bhandārs of Jaipur, Nāgaur and Ajmer

In the 10th century Puṣpadanta was the most famous poet of Apabhramśa language He wrote Mahāpurāna which describes the life of 63 Great persons of Jaina religion. It is divided into two parts The first part is called Ādipurāna and the second part is called Uttarapurāna. The Ādipurāna consists 37 sandhis and the second part contains 65 sandhis Puspadant wrote this Purāna under the patronage of Minister of Raj Krisna third who was the ruler of Rastrakūta dynasty It was begun in the year 959 A. D. and was finished in the year 965 i e, complete six years were taken in writing this Kāvya This Mahāpurāna remained so much popular among the Jainas that manuscript copies of this Purāna are found in most of the Grantha Bhanḍārs of Rājasthān There are 25 manuscript copies of this Purāna in Grantha Bhandārs of Jaipur.

In the year 942 Padam Kīrti wrote Pārswa Purāna which describes the life of Lord Pārswanātha, the 23rd Tirthankara The Purāna is divided in 18 sandhis There is one copy of this Purāna in Āmer Śāstra Bhandār, Jaipur The work is still un-published

In the 11th century Mahākavi Dhavala wrote Harivansa Purāna a mammoth work The Purāna is divided in 122 Sandhis and contains about 18,000 verses

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1. Āmer Śāstra Bhanḍār, Jaipur
2. Ibid
3. Bhaṭṭārakiya Śāstra Bhanḍār, Nāgaur.
4. to 5 Ibid.

One manuscript copy of this Purana is in the collection of Jaina Śāstra Bhandār Badā Mandir, Terāpanthī, Jaipur

In the 15th century Yaśah Kīrti wrote Harivansapurāna[1] and Pāndava Purāna[2] in Vikram Samvat 1497 (1440 A D) and 1500 (1443 A D) respectively Pāndava Purāna was written in Nāgaur City at the request of Hansraj The work is divided into 34 Sandhis and describes the life of Pāndavas The work Harivansapurāna was written in Indrapura in the reign of Jalāl Khān There are 13 sandhis and the total number of Kadvakas is 267 The manuscript of both the works are in the collection of Āmer Śāstra Bhandār Jaipur and Bhattārkiya Śāstra Bhandār Nāgaur In the 15th century Śrutakīrti was famous writer of Apabhramsa language He wrote Harivansa[3] purāña The work is divided in 44 Sandhis Raidhu had been a great scholar of Apabhramsa He wrote more than 25 works in this language on Puran Literature His works Pārswa Purāna, Padmapurāna and Ādipurāna are famous The manuscript of these works are available in Āmer Śāstra Bhandār, Jaipur

PURĀNAS IN HINDĪ

The Purānas which were previously written in Samskrit were later on translated into Hindī by the Jaina scholars because in the 17th century Hindī became the common language

Kavi Ţhākkur was the first Hindī writer who wrote Pārswa Purāna in Hindī in 1595 A D It is very good work and describes the life of Lord Pārswanātha The only manuscript available so far is in the collection of Bhattārkīya Śāstra Bhandār, Ajmer

In the 17th century Bulākidāsa was a very good scholar of Hindī His mother Jaini inspired him to write some works in Hindī so he wrote Pāndava Purāna[4] in 1697 A D The work is regarded as one of the best work from the linguistic and literary point of view It is divided in Sargas The work was very popular and its manuscripts are available in most of the Jaina Bhandārs

1 Āmer Śāstra Bhandār Jaipur

2 Bhattārkiya Śāstra Bhandār, Nāgaur

3 Āmer Śāstra Bhandār, Jaipur

3 Śastra Bhandār, Jain Temple Badā Mandir, Jaipur

There had been several scholars in the 18th century who wrote works on Pnrāna literature in Hindī Among such scholars Bhudhardāsa, Khuśālcand, Ajaya Rāja, Daulat Rāma are well known Bhudhardāsa wrote Pārswa Purāna in the year 1732 This is a very good work and is very popular We find its copies in most of the Grantha Bhandārs of Rājasthān

Dīpa Cand Śāha wrote Parmātma Purāna in the first quarter of the 18th century The manuscript is found in the Āmer Śāstra Bhandār of Jaipur

Khuśāla Cand Kālā was a Rājasthāni Scholar He lived in Sāngāner and Āmer and composed several works in Hindi His works on Purāna literature are Harivansapurana[1], Padmapurāna[2] and Uttarpurāna[3]. He wrote these works in the year 1723, 1726 and 1742 respectively All works are in Hindī poetry and are read with great interest by the scholars The manuscripts of these works are available in most of the Jaina Bhandārs of Jaipur

Daulata Rāma Kāsliwāl was wlso a Rājasthānī Scholar He was born in Baswā, educated in Jaipur and composed his works in Jaipur and Udaipur He wrote works of Ādipurāna,[4] Padmapurāna[5], and Harivanśa Purāna[6] in Hindī prose in the year 1766, 1767 and 1772 respectively. Daulata Rāma was the first Hindī Jaina Scholar who wrote these Purāns in Hindī Prose His language is elegant and polished and his way of description is marvellous His works are quite popular all over the country Among the Purānas his works are regarded as one of the best works written in Hindī prose

Ajaya Rāja a Jaipurian Scholar also wrote several works in Hindī He composed Ādipurāna[7] in the year 1740 in Hindī poetry The manuscript of the work is available in Āmer Śāstra Bhandār, Jaipur

In the 19th century Kesari Singh wrote Vardhamāna Purāna He lived in Jaipur and composed his works in the Jaina temple of Laskar, Bhāgcand a poet of his time wrote Neminātha Purāna in the year 1850 This deals with the life of Neminātha, the 22nd Tīrthankar

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1 Śāstra Bhandār of Jaina temple Badā Mandir, Terāpanthi, Jaipur

2 to 3 Ibid

4 Śāstra Bhandār of Jaina temple, Pātodi

5 to 6 Ibid

7 Śāstra Bhandār of Tholia Jain Temple, Jaipur

The Purānas written in Hindī are very important from the point of view of the History of Hindī literature. They indicate the stages of the development of styles of poetry and prose from the end of the Sixteenth century onwards

KĀVYA LITERATURE

The term Kāvya means any thing produced by a poet It includes poems, fables, lyrics, dramas and all othere forms of literature But its use is narrowed down generally to a class of poetry, although its use with referenoe to other types is not forbiddan The classical definition of Kāvya is —

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च ।
प्रीतिं करोति कीर्तिं च साधु काव्यनिबन्धनम् ॥

Bhāmah

Though the name can be applied to some other forms of literature also. Some of the Kāvyas produced by Jaina poets and which are of very high order are briefly described below —

JINA SENĀCĀRYA the author of Ādipurāna wrote Pārswābhyudaya[1] which describes the life of Lord Pārswanāth It is divided into four cantos and regarded as one of the best poems written by the Jaina writers In this work there are preserved 120 stanzas of the Meghasandeśa

HARICANDRA is the author of the work DHARMAŚARMĀBHUDAYA[2] in 21 cantos The Kāvya describes the life of Dharmanātha a Jaina Tīrthankara. The work is quite well known and its copies found in Several Śāstra Bhandārs His other work is JĪVANDHARA CAMPU[3], a manuscripts of which is preserved in the Grantha Bhandār of Jaina temple Terāpanthi, Jaipur It describes the life of Jīvandhar In the 11th century Vīranandi composed CANDRAPRABHA CARITA[4] in Śak Samvat 943 (1021 A D) The poem describes the life of Candraprabha a Jaina Tīrthankara It is divided into 15 cantos

1 Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur

2 -do-

3 -do-

4 Āmer Śāstra Bhaṇḍār, Jaipur

DHANANJAYA wrote a poem RĀGHAVA PĀNḌAVĪYA[1] in which he described the story of Rāma and Pāndavas simultaneously by taking recourse to pun It is also famous by the name of Dvisandhāna Kāvya He lived in the 1st half of 10th century A D The poem is divided into 18 cantos

Vāgbhatta is the author of Nemi Nirvāṇa Kāvya[2] a poem in praise of Nemināthа Tirthankara The author flourished in about 1150 A D The poem is of very high standard

Hemcandra is the author of several poems two of which deserve mention. One is TRISAṢṬISALĀKĀ PURUṢ CARITA[3] and the other is Dvyāśraya Kāvya The former is in ten parts and describes the 63 great personalities of the Jaina faith The later gives a life of Kumārapāla, a poet's patron It is also known by the name of Kumārapāla Carita The poem is divided into 28 cantos out of which first 20 are in Samskrit and the rest in Prākrit

Somadeva, a famous writer of Samskrit, was the author of YAŚASTILAKA CAMPU[4], a Campu Kāvya written in the praise of Yaśodhara, a Jaina king It is written in poems and prose and available in several Jaina Bhandārs specially in Jaipur, Āmer and NĀGAUR

Arhatdāsa pupil of Pandit Āśādhar wrote Purudeva[5] Campu in the 13th century It describes the life of Ādinātha who is also called Purudeva It is also in poems and prose

Vikrama son of Sangam was the author of Nemidūta Kāvya[6] This in an artificial poem in which the first three of every verse are composed by the author and fourth is supplied from Kālidās's Meghadoot It describes the life of Neminātha Guna Vijaya wrote the commentary on the poem

Varānga Carita [7] is the work of Jatacārya or Jatal Muni alias Simhanandi It is divided into 31 cantos and describes the life of Jain King Varānga. Another

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1 Bhaṭṭārkiya Śāstra Bhandār, Nāgaur

2 Ibid

3 Brihad Gyān Bhanḍār, Jaisalmer

4 Āmer Śāstra Bhanḍār, Jaipur

5 Bhaṭṭārkiya Śāstra Bhandār, Nāgaur

6 Āmer Śāstra Bhanḍār, Jaipur

7 Ibid

Varānga Carita[1] was composed by Vardhamāna Bhaṭṭāraka of the Balatkārgaṇa Sarasvatigacha of Mūla Sangha It is divided into 13 cantos

Vardhamāna Caritra[2] also called Mahāvīra Caritra is the work of Kavi Aśaga This work is also mentioned under the title of Sanmati Caritra in the author's Śāntipurāna. The work is in 18 cantos and is said to have been composed in the year 910 A D

Vasanta Vilāsa Kāvya[3] in 14 Cantos describes the life of the minister Vastupāla It was composed in Samvat 1296 (1239 A D) by Bālcandra Sūri pupil of Hari Bhadra Sūri of the Cāndra Gacha

Apart from the composition of the Kāvyas, the Jāina Scholars also wrote commentaries on the Kāvyas written by the non-Jaina authors Prakaśa varśa wrote commentary on Kiratarjuniya Kāvya of Bhārvi This is a rare commentary and available only in Āmer Śāstra Bhanḍār and Jaisalmer Bhanḍār Raghuvanśa Kāvya possesses three commentaries written by Dharmameru, Sumati vijay and Cāritra Vardhana All these commentaries are available in Abhaya Jaina Granthālaya, Bikāner and other Bhanḍārs Moreover yet another commentary written by Hemasūri is in Brihad Gyān Bhanḍār Jaisalmer

Mallinātha Sūri[4] and Vinay Candra[5] wrote different commentaries on Meghadūta The time of commentary written by Vinaycandra is 1664 (1607 A D)

There is a voluminous commentary on Naiśadha Carita dated 1366 A.D written by Jinarāj Sūri, the manuscript of which is available in Hariśaya Gyana Bhanḍār, Lohāwat (Jodhpur)

Mallinātha Sūri is one of the most famous commentator who wrote commentaries on most of the Mahākāvyas such as Raghuvanśa, Kumārsambhava, Kirātārjunīya and Śisupāla Vadha

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1 Bhaṭṭārkiya Śāstra Bhanḍār, Nagaur

2 Ibid

3 Brihad Gyāna Bhanḍār, Jaisalmer,

4 Ibid

5 Ibid

PRĀKRIT & APABHRAMŚA KĀVYAS

There is a good number of Kāvyas written in Prākrit and Apabhramśa Vimal Sūri was the first known Ācārya, who wrote a Mahākāvya Paum Cariya[1] in Prākrit language It was composed in the Vira Nivāna Samvat 530[2] It contains 118 cantos and describes the life of Rāma according to Swetāmbar Jaina faith Padma is the name of Rāma One palm leaves manuscript written in the year 1141 A D is available in Brihad Gyana Bhandār, Jaisalmer Swayambhu is the first poet of 9th century whose works written in Apabhramśa are available He wrote two Kāvyas one is called PAUMCARIU[3] and the other is RIṬṬHA NEMICARIU Both the works are preserved in Āmer Śāstra Bhandār and Digambar Jain Mandir Badhicand Jaipur respectively Paumcariu is divided into five Kāndas i e Vidyadhara Kānda Ayodhyā Kānda, Sundara Kānda, Yudha Kānda and Uttar Kānda There are 90 sandhis in all the five Kāndas This is the Jaina Ramāyana dealing with the life of Rāma The work is regarded as one of the best work ever written in this language The Ramāyana written by Tulsidāsa is divided into 7 Kāndas i e Bālā Kanda, Ayodhā Kānda, Aranya Kānda, Kiṣkindhā Kānda, Sundara Kānda, Lankā Kānda and Uttar Kānda, The story of Tulsidāsa's Ramāyaṇa though based on Balmiki Ramāyana but in several aspects it is similar to Swayambhu's PAUMCARIYU The scholars like Mahāpandit Rāhul is of the opinion that the word " क्वचिदन्यतोपि " denotes that the poet Tulsidāsa borrowed some story from the PAUMCARIU also

The Riṭṭha Nemicariu also called Harivanśa Purāna is a voluminous work having 112 Sandhis and 1637 Kaḍavakas Some of the last Sandhis were written by his son Tribhuvan Swayambhu Puṣpadanta the famous author of Mahāpurāna of 10th century wrote Jasahar Cariu and Nāya Kumār Cariu There are nine sandhis in Nāya Kumār Cariu and four sandhis in Jasahar Cariu These works are very popular among the public Manuscripts of these works are available in several Bhandārs of Rājasthān.

Ādinātha Carita[4] is a voluminous work of Vardhamān In it there are 15000 gathas divided into five Chapters. The date of work is 1103 A D Śanti Sūri

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1 Brihad Gyan Bhandār, Jaisalmer

2 पचवे वाससया दुलमाए तीस वरस सजुत्ता ।
वीरे सिद्धमवगए तम्रो निबद्ध इमे चरिय ॥

3 Published by Bhartiya Vidya Bhawan, Bombay

4 Brihad Gyān Bhandār, Jaisalmer.

wrote in Prākrit PRATHAVĪCANDA CARITA[1] in the year 1104 A D It consists of 7500 Gathas Nayanandi completed his Sudanśana Cariu (Sudarsana Carita) in Samvat 1100 (1043 A D) It is a very fine work describing the life of Sudarśana a Jaina merchant There are 10 manuscripts in the Āmer Śāstra Bhandār Kavi Vīra wrote JAMBU SWĀMI CARIU[2] (Jambu Swāmi Carita) in the year 1019 It is a fine work of Vīra and Śrangāra Rasa The manuscript of this work is preserved in Āmer Śāstra Bhandār, and Śāstra Bhandār Bada Mandir, Jaipur Haribhadra Sūri wrote Mallinātha Carita and Candraprabha Carita in Prakrit and Nemināha Cariu in Apabhramśa Lakśmangani wrote Supāsanāh Carita in 1143 A D Gunabhadra and Somprabhācārya composed Mahāvīra Carita and Sumatinātha Carita respectively in about 1190 A D

Bhavisavatta Caritu[3] is the work of Dhanapāla German Scholar Dr Jacobi felt interested in it and got it printed in Germany It is regarded a 11th Century work The manuscripts of this work are preserved in good number in the Jaina Grantha Bhandārs of Rājasthān

CARITA LITERATURE

Carita literature can be placed between kāvya literature and story literature This is a light literature but does not consist only of stories From the carita literature available in the Jaina Śāstra Bhandārs, it is noticed that before 12th century Kāvyas written by the poets in difficult and alankārika language were preferred by the people but later on such difficult literature was not easy to be read so there was a general demand for lighter literature which might take the place of Kāvya literature Though there was not a hard and fast rule that a Carita should be written in simple language without show of scholarship It is also true that majority of the works of this kind of literature are easy and written in a very understandable language The Caritas which describes the life of individual Jinas are numerous in Samskrit We shall describe some of the main works of this class which are found in the Jaina Grantha Bhandārs

Ācārya Gunabhadra pupil of Ācārya Jinasen and writer of Uttarpurāna wrote two works, Jinadatta Carita[4] and Dhanya Kumār Carita[5] These works describe the lives of Jinadatta and Dhanyakumār respectively

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1 Brihad Gyān Bhandār Jaisalmer

2 Āmer Śāstra Bhandār, Jaipur 3 Ibid

4 Āmer Śāstra Bhandār, Jaipur

5 Grantha Bhandār, Terāpanthi Mandir, Jaipur

In Samvat 1084 (1027 A D), Nemicandra Sūri wrote Māhāvira Carita[1]. Sūri is also known as Devendra Sūri The earliest manuscript which is in the collection of Pātān Bhandār is of Samvat 1236. (1179 A D).

In the year 1197 Devasūri pupil of successor Dharma Ghoṣa Sūri, pupil of Sarvānand wrote Padmaprabha[2] Carita. It describes the life of Tīrthankara Padmaprabha in a very simple language.

Candraprabha Carita[3] is a Samskrit work composed by Davendra pupil of of Vijaya Singha Sūri of the Nagendra Gacha in the year 1207 A D The work is a popular one and is available in the various Bhandārs Sarvānand Sūri composed two works namely Pārswanātha Carita[4] and Candraprabha Carita in the year 1234 A.D., and 1245 A D respectively.

TRIṢAṢṬI SMRITI[5] which describes the lives of 63 Śalākā persons was composed by Pandit Āsādhar in the year 1235 A D at Nalakachapura It is a very good and short work. It is popular and available in several Bhandārs and specially at Bhandārs of Jaipur.

Arhatdāsa pupil of Pandit Āśādhar composed MUNISUBRATA CARITA[6] which describes the life of Muni Subratanātha It contains 10 cantos It is also called Kāvyaratan. Padmaprabha pupil of Viyudhaprabha of Candra Kula composed in the year 1237 A. D. 'Munisubrat Carita'.[7] It is also stated that Kunthanātha Carita was also composed by him. The Vāsupujya Carita was composed in Samvat 1242 A D by Vardhana pupil of Vijaya Singh Sūri The work is very much popular and is in the collection of the various Bhandārs and specially in Bikāner and Jaisalmer Bhandārs

Śāntinātha Carita was composed by Ajitaprabha Sūri in the year 1250 He was the pupil of Vīraprabha Sūri of Pūrnima Gaccha The poem contains

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1 Grantha Bhandār, Pāṭan

2 Tapāgachiya Gyāna Bhandār, Jaisalmer

3 Brihad Gyāna Bhāndār Jaisalmer.

4 Ibid

5 Śāstra Bhandār, Digambarā Jain Terāpanthī Mandir, Jaipur

6 Ibid

7 Grantha Bhandar, Nagaur

six cantos and about 5000 ślokas in all It is very popular and preserved in the collection of most of the Bhaṇḍārs of the Swetāmbar Jainas. Another Śāntinātha Carita was composed in Samvat 1322 (1265 A D) by Muni Deva Sūri pupil of Madan Candra Sūri It is in Samskrit and is based on Devcandra's work It was corrected by Pradyumna pupil of Kanaka Prabha This work also remained popular and its manuscripts are in the collection of Jaisalmer, Bikāner and Delhi Bhaṇḍārs

Śrī Dharmakumāra pupil of Vibudhaprabha, successor of Somaprabha of the Nagendra Kula composed Śālibhadra Carita It is in seven cantos and was composed in the year 1277 A D

Padma Nābha Kāyastha composed Yaśodhara Carita[1] in Samvat 1462 (1405 A D) The work was composed at the request of Kuśārāja Minister and at the advice of Sumatriti Kuśarāja was the Minister of King Vikrama of the Tomar family of Gwalior The manuscripts of this work are preserved in various Bhaṇḍārs and specially in Jaipur, Ajmer, Nāgaur etc In Samvat 1463 (1406 A D) Māṇikya Sundar composed Sridhara Carita The author was the pupil of Merutunga of the Ancala Gacha The work is divided into 10 cantos Pandit Śrīdhar wrote Bhāvisyadatta Carita[2] in the 15th century The story of the work is popular one

Vikramāditya Carita was composed in Samvat 1490 (1433 A D) by Śubhaśīla, pupil of Munisunder Sūri of Tapā Gacha The work describes the life of King Vikrama, Sakal Kīrti a famous scholar and Bhaṭṭaraka of the 15th centnry wrote several works such as Yaśodhara Carita, Mallinātha Carita, Jambu Swami Carita and Sudarṣana Carita etc He was a versatile scholar of his time His works are very popular and are found in most of the Digambara Bhandārs of Rājasthān Two illustrated manuscript copies of Yaśodhar Carita are preserved in the Śāstra Bhaṇḍārs of Jaipur

Pandit Dharmadhar of 15th century wrote Nagakumār Cārita The manuscript of this work dated 1541 is available in the Jaina Grantha Bhaṇḍār of Badā Mandir, Jaipur

Jaisekhar Sūri pupil of Mahendraprabhā Sūri of Ancal Gacha wrote Dhammil Caritra in the year 1405 A D Brahma Neminātha, a scholar of 16th century composed two works, one Karkandu Caritra and the other is Jambu Swami Caritra

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1 Āmer Śāstra Bhaṇḍār, Jaipur

2 Abhaya Granthālaya, Bikāner

Śubha Candra was a famous scholar of 16th century He was pupil of Bhaṭṭaraka Vijaya Kīrti He is the author of several works out of which Karakandu Caritra[1], Jambuswami Caritra[2] and Jīvandhara Caritra[3] are very much popular and manuscripts of these works are available in most of Digambara Bhanḍārs Rājmala wrote Jambuswamī Caritra[4] in Samvat 1632 (1575 A D) Hemvijay pupil of Kamal Vijay of Tapāgacha composed Pārswanātha Caritra in Samvat 1631 (1575 A D) Śri Udaivijayagani wrote Parswanātha Caritra in the year 1597 Raviśena also wrote Pradyumna Caritra in the year 1518 A D The manuscript copy of the work is available in Āmer Śāstra Bhanḍār Vādi Rāja Sūri wrote two Caritra works i.e Yaśodhar Caritra[5] and Pārswanātha Caritra[6] Vidyanandi pupil of Davendra Kīrti who lived in 16th century wrote Sudarsana Caritra[7] Padam Sunder wrote Parswanātha Caritra in the 16th century. A manuscript dated 1615 exists in the Jaina Śāstra Bhanḍār of Baḍa Mandir, Jaipur

In the seventeenth century Bhaṭṭāraka Jinendra Bhusana successor of Viśva Bhuṣana wrote Karkandu Caritra[8] Damodara Kavi pupil of Bhaṭṭāraka, Dharma Candra wrote Candraprabha Caritra[9] Ratan Candra composed Pradyumn Caritra[10] in Samvat 1671 i e in the year 1616 A D Neminātha Caritra in Samskrit Prose was composed by Guna Vijay pupil of Kanak Vijay of the Tapa Gacha in Samvat 1668 (1611 A D) It has thirteen Chapters and one copy of the manuscript is in the Jaisalmer Bhandār

Bhaṭṭaraka Ratan Candra wrote[11] Subhoma Caritra in the 18th century. Brahma Ajit, a famous writer of the 17th century, composed Hanumāt Caritra[12], the work is divided into eight chapters and deals with the life of Hanumān

All the above works are written in easy and flowing style and were very popular when they were written and when Samskrit was widely read and understood by the people

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1 Śāstra Bhanḍār, Terapanthī Mandir, Jaipur.

2 Ibid

3 Ibid

4 Āmer Śāstra Bhanḍār, Jaipur

5 to 7 Ibid

8 Grantha Bhanḍār, Jain Mandir Baḍa Dhaḍa, Ajmer

9 Āmer Śastra Bhanḍar, Jaipur

10 to 12 Ibid

CARITA LITERATURE IN PRĀKRIT & APABHRAMŚA

Light literature written in Prākrit and Apabhramsa in the form of Caritas is also in good quantity and is available in the Jaina Śāstra Bhandārs of Rājasthān

Śīlacarya was the first scholar who composed Mahāpursa Carita in Samvat 925 (868 A D) in Prākrit He was the pupil of Mahādeva Sūrī The work describes the lives of the 63 great persons Mahāvīra Carita in Prākrit was composed by Nemicandra Sūri, in Samvat 1141 (1084 A D) It is in eight Chapters and was composed at the orders of Prasanna Candra Sūri pupil of Jina Candra Sūri The language of the work is simple and beautiful The work also contains about 50 Apabhramsa verses

Hari Candra Carita also called as Vijaycandra Carita, was written by Candraprabha Mahattara, pupil of Abhayadeva Sūri of Khartar Gacha It was composed at the request of Vīradeva Gani and it is in two parts Both are in Prākrit The work contains stotries which illustrate the SwetāmbarJain modes of Jina's worship Śri Śāntācārya composed Prathvi Candra Carita in Samvat 1161 (1104 A D) Deva Bhadragani, pupil of Sumati Upadhayaya and Prasanna Candra wrote Pārswanātha Carita The work is in Prākrit and contain five Chapters It was composed in the year 1111 A D

Yasodeva pupil of Devagupta Sūri composed Candradrabha Carita[1] in the year 1121 Vīrasūri composed Candraprabha Carita in Samvat 1138 (1081 A.D.) in Prākrit He was the pupil of Siddhasūri One manuscript of this work written on palm leaves and dated 1217, is preserved in Jaisalmer Bhandār Haribhadra Sūri pupil of Jindeva of Brihad Gacha composed Munipati Carita in the year 1115 Lakśmanagani pupil of Hemcandra Sūri composed Supārsva Caritra in Samvat 1199 (1142 A D) It is in Prākrit and contains about 8700 Gāthās

Dhāhila an Apabhramsa poet of 12th century wrote Paumsiri Cariu He was the son of Pārśva Kāvi

Śrīdhar, a famous poet of 12th century composed three works in Apabhramsa Pāsnāh Cariu, Sukamāla Cariu and Bhavisyatta Cariu[2] The manuscripts of these three works are in the collection of Āmer Śāstra Bhandār Devasanagani

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1 Published in the Atmavallabh series No 9 Ambalā

2 Āmer Śāstra Bhandār, Jaipur

composed Sulocanā Carita in the same century. Muni Kankāmar is the author of Karakaṇḍu Carita This is also a good work in Apabhramśa and available in Jaina Bhandārs, of Āmer, Ajmer and Nāgaur

Haribhadra Sūri composed Mallinātha Carita in Prakrit during the reign of King Kumārpāla Mahākavi Singh also called as Siddha wrote Pajjuna Cariu[1] in Apabhramśa in the 13th century Kavi Lākhu wrote Jinayatta Cariu[2] in the year 1218 The work is in Apabhramśa and describes the life of Jinadatta, a Jain merchant

Yaśahkīrti composed Candappaha Carita in Apabhramśa language. It was written on the request of Sidhpāla of Gujjardeśa He described himself as Mahākavi The manuscript is available in Āmer Śāstra Bhandār, Jaipur

Jaimitrahala wrote Vaḍḍhamāna Carita[3] in the reign of Allahuddin Khilji Narsena composed two works in Apabhramsa, one is Vaḍḍhamāna Katha[4] and the other is Śripāla Cariu He is supposed to be the poet of 14th century

Pandit Raidhu is regarded one of the most famous poet of Apabhramśa language who wrote more than 25 works in this language Dhanakumar Carita[5] Megheśwar Carita[6], Śripāla Carita[7], Sanmati Jina Carita[8], Neminātha Carita[9], Yaśodhar Carita[10], Jīvandhar Carita[11], and Sukumal Carita[12] are some of his works available in Apabhramśa language

Mānnikka Rāja composed two works in Apabhramśa one is Amar Sena Carita[13] and the other is Nāgakumār Carita[14] He completed Nāga Kumara Carita in the year 1522 Amar Sena Carita and Nāga Kumāra Carita were written on the request of Deva Rāja Caudharī and Ṭoḍarmal respectively

Bhagwati Dāsa was the last poet of Apabhramsa. He was a citizen of Delhi and completed his Mrigānka Lekhā Carita[15] in Samvat 1700 i e in the year 1643 A D

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1 Āmer Śāstra Bhanḍār, Jaipur

2 to 4 Ibid

5 Bhaṭṭārkiya Śāstra Bhanḍār, Nagaur

6 to 12 Ibid

13 Āmer Śāstra Bhanḍār, Jaipur

14 to 15 Ibid.

CARITA LITERATURE IN HINDĪ

There are several works on Carita Literature written in Hindī and which are available in the Grantha Bhaṇḍārs of Rājasthān They describe the lives of great persons These works are just like Kāvyas in Samskrit and Apabhramśa

Jambu Swāmi Carita seems to be the first work which was composed by the poet, Dharmā in the year 1209 A D It is preserved in Abhaya Granthālaya, Bikāner

Jinadatta Carita[1] is another work in Hindi which was composed in the year 1297 A D, by the poet Ralha or Rāja Singh The work describes the life of Jinadatta in 554 stanzas Only one manuscript has been discovered so far which is kept in the Śāstra Bhaṇḍār of Jaina temple, Pāṭodi, Jaipur Neminātha Caupai was written by Vinaya Candra Sūri some where between 1296 to 1301. This is a short work on the life of Neminātha written in Caupai metre

Pradyumna Carita[2] was composed by the poet Sadhāru in Samvat 1411 (year 1354 A D) This is regarded as one of the first works of Braj Bhāṣa in 701 stanzas It is a kind of Sapta Sati Pāṇḍe Jinadāsa wrote Jambu Swāmī Carita[3] in 1587 A D It is is a very good work which describes the life of Jambu Swāmī

Rāmcandra who is famous by the name of 'Bālaka' is the author of Sita Carita[4]. It is a big work written in Hindī poem and was completed in the year 1716 A D Lakhamiḍāsa and Khusāla Canda Kāla wrote Yasodhar[5] Carita in the year 1724 A D Both the works have been found in the Śāstra Bhandār of Jain Terāpanthi Baḍā Mandir Khuśāla Canda Kālā also wrote Dhanya Kumār Carita[6] and Jambu Swami Carita Parimall was a Hindī writer of 17th century He composed Śripāla Carita[7]. Cetanakarma Carita[8] was written by Bhaiyā Bhagwatīdāsa of Āgra in the year 1675 A D It is an interesting work. Kisana Singh wrote Bhadrabāhu Carita[9] in the year 1723 A D It describes the life of Bhadra Bāhu, the last Śrutakevali

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1 Published by Digambar Jain Atiśaya Kṣetra Mahāvīrji, Jaipur

2 Śāstra Bhaṇḍār Khandelwāl Pancāyati Mandir, Kāmā (Raj)

3 Āmer Śāstra Bhaṇḍār, Jaipur

4 to 8 Ibid

9 Śāstra Bhaṇḍār, Digambara Jain Terāpanthī Mandir, Jaipur

Parihānand contributed a work Yaśodhara Carita[1] in the year 1613 A D Another Yaśodhara Carita[2] was also composed by Ajairāj in 1735 A D. Bhaṭṭāraka Vijay Kīrti wrote Śrenika Carita[3] in the 1767 A D. He was the Bhaṭṭāraka of Ajmer Gādi and took a great interest in collection of the manuscripts. His other work is Jambuswāmi Carita[4] which was composed in the year 1770 A D

Kalyāna Kīrti was the writer of Cārudatta Carita[5] in the year 1635 A D It describes the life of Cārudatta, a true lover of Basantsenā Jodhrāja Godika wrote Pritinkara Carita[6] at Sāngāner in the year 1664 A D. Pannālāl Caudharī, the famous Hindī translator of 19th century translated the following works in Hindī

1 Jambuswāmi Carita[7] in the year 1873 A D

2 Jinadatta Carita[8] in the year 1874 A D

3 Jīvandhar Carita[9] in the year 1877

4. Gautama Swāmi Carita[10]

Nathmal Vilalā wrote two works as Jīvandhara Carita and Mahipāla Carita. Both the works are available in the Grantha Bhanḍār of Jaina Temple, Pāṭodi.

HINDĪ WORKS ON RĀSA LITERATURE

There is a large literature on the subject like Rāsa written in Hindī by the Jaina writers As a matter of fact, we find that the earliest works in Hindī were written by them. Here we shall give a brief history of such works

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1 Grantha Bhanḍar of Ṭholiyā Jaina Temple, Jaipur

2 Ibid

3 Bhaṭṭārkiya Śāstra Bhanḍār, Nāgaur

4 Āmer Śāstra Bhanḍār, Jaipur

5 Śāstra Bhanḍār Jaina Temple Paṭodi, Jaipur

6 Grantha Bhanḍar, Terāpanthi Jaina Temple, Jaipur

7 to 10 Ibid

Bhārteswar Bāhubālī Rāsa[1] seems to be the first work written by Śālibhadra Sūri in the year 1184 A D The work describes the battle which was fought between Bharat and Bāhubali.

Candanbālā Rāsa -was composed by poet Asagu in about 1257 A D The manuscript exists in the Brihad Gyāna Bhaṇḍār, Jaisalmer

Sthūli Bhadra Rāsa -was written by Dharmā in the year 1209 A D The manuscript is preserved in the Abhaya Granthālaya, Bikāner

Rewāntgiri Rāsa -was composed by Vijaya Sena Sūri It describes the historical importance of Rewāntgiri Tīrtha and was composed in the year 1231 A D The manuscript is available in Pāṭan Bhandār

Nemināthа Rāsa -by Sumatigani written in Samvat 1270 i e 1213 A D The manuscript of the work exists in the Brihad Gyāna Bhaṇḍār, Jaisalmer

Gaja Sukumāla Rāsa -was composed by Delham, pupil of Jagat Candra Sūri The date of the work is not given but as the time of Jagat Candra Sūri is about 1243 A D so the time of the poet may be 1255 to 1265 A D The manuscript is available in the Abhaya Granthālaya, Bikāner

Gautama Rāsa was written by Vinayprabha in the year 1355 A D The work remained favourite among Jainas and so its manuscripts are preserved in several Bhandārs

Bhaṭṭāraka Sakal Kīrti was the great scholar of Samskrit, but he wrote some works in Hindi also He wrote Solah Kārana Rāsa in the 15th century

In the same century Brahma Jinadāsa was a great scholar who wrote more than 30 Rāsas He was the pupil of Bhaṭṭāraka Sakal Kīrti Some of the names of the Rāsas together with their short description are given below —

(A) Karma Vipāka Rāsa[1] -It describes the fruits of Karmas and on the basis of actions It narrates the stories of Rāma, Sita and other great personnels

1 Abhaya Granthālaya Bikāner

(B) Sudarṣana Rāsa[1] -This is a Rāsa on the life of Seṭha Sudarṣana who was famous for his character.

(C) Śrīpāla Rāsa[2] -This book describes in short the life of Śrīpāla and his wife Mainā Sundarī

(D) Ambikā Rāsa[3] -Ambika is a Jaina Goddess. It is in praise of the same

(E) Jambu Swāmi Rāsa[4] -The Rāsa describes the life story of Jambu Swāmi who had been a Jaina Sādhu in his young age

(F) Hanumata Rāsa[5] -Hanumāna is also regarded a great person in the Jaina mythology. The Rāsa describes his life in short.

(G) Holi Rāsa[6] -It deals with the story of Holi according to the Jaina version

(H) Samyaktva Rāsa[7] -The Rāsa gives some stories according to the Jaina faith

(I) Rātri Bhojana Rāsa[8] -The book describes the demerits of taking food in night on the basis of story of Nagaśrī

(J) Ajitanātha Rāsa[9] -This describes the life of Lord Ajitnātha, the second Tīrthankara

(K) Nagakumāra Rāsa[10] -The life of Nāgakumāra is dealt with in this Rāsa

(L) Jīvandhara Rāsa[11] -It describes the life of Jīvandhara who is amongst the 169 great persons

(N) Nemisvara Rāsa[12] -The Rāsa describes the life of Nemināthа, a Jaina Tīrthankara.

(O) Rāmāyana Rāsa[13] -This is a short story of Rāmāyana according to Jaina version

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1 Āmer Śāstra Bhanḍār, Jaipur

2 to 3 Ibid

4 Agarwal Pancāyatī Mandir Śāstra Bhanḍar, Udaipur

5 to 11 Ibid

12 Śastra Bhanḍar, Terāpanthī Mandir, Jaipur

13 Agarwāl Pancāyatī Mandir Śastra Bhanḍar, Udaipur

(P) Dharmaparikṣā Rāsa[1] -It is a summary of Dharma Parīkṣā written by Amitigati in Samskrit

(Q) Bhavaisya Datta Rāsa[2] -This Rāsa describes the life of Bhāviṣyadatta

(R) Sukumāla Swāmi Rāsa[3] -This Rāsa gives the life of Sukumāla Muni, who is famous for his penance

Ācārya Jinasena completed his Nemināthа Rāsa in the year 1501 It is a very short book and available in the Śāstra Bhandār of Jaina temple Badā Mandir

The 16th century was notable period for the writing of the Rāsas Brahma Rayamalla, pupil of Bhaṭṭāraka Ananta Kīrti wrote six Rāsas. All these Rāsas are very important from the linguistic point of view, the names of the Rāsas are as follows —

1 Nemīsvara Rāsa composed in 1558 A D

2 Hanumat Rāsa composed in 1559 A D

3 Pradyumna Rāsa composed in 1571 A D.

4 Sudarśana Rāsa composed in 1576 A D

5 Sripāla Rāsa composed in 1573 A D

6, Bhavisya Datta Rāsa composed in 1576 A D

All these Rāsas are available in the Āmer Śastra Bhandār, Jaipur

Rūpacandra a famous Hindī poet of the same century wrote Nemināthа Rāsa[4] The work though a small one, describes the life of Nemināthа in an artistic way Tribhuvana Kīrti is the writer of Jīvandhara Rāsa[5] It was completed in the year 1547 A,D Vidyābhusana wrote Bhavisya Datta Rāsa[6] in 1543 A D The work contains 525 stanzas

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1 Āmer Śastra Bhandār, Jaipur

1 to 3 Ibid

4 Āmer Śāst a Bhandār, Jaipur

5 Ibid

6 Grantha Bhandār Jain Temple, Duni

Bhattāraka Gyāna Bhūṣana a famous scholar of 16th century wrote Saṭkarma Rāsa[1] in Hindī Bhattāraka Śubha Candra completed Palya Vidhān[2] Rāsa in the 16th century Sumati Kīrti belonging to the same period completed Dharma Parīksā Rāsa[3] in the year 1568 A D He also wrote Lunkāmata Nirākarana Rāsa[4] but he has not given the Date.

Bhaṭṭāraka Ratna Kīrti was a 16th century scholar He wrote Nemināthа Rāsa in a fine manner Brahma Gyāna Bhūṣana composed Hanumat Carita Rāsa[5] in the year 1573 A D. The work describes the life of Hanumāna according to the Jaina faith Sītāharan Rāsa[6] was written by Jayasāgar pupil of Mahicandra Vijaya Deva Sūri completed his work Sīla Rāsa in the same century.

In the 17th century Anjanā Rāsa was written by Śānti Kuśal in the year 1610 A D In the same year Jayakīrti also completed his Aklanka Yati Rāsa After its 5 years Matisāgar completed his work Dhannā Śāli Bhadra Rāsa[7] in the year 1615 A D This work was popular among both the sects and its manuscripts are preserved in various Bhanḍārs Sanat Kumāra Rāsa[8] was completed in the year 1620 A. D by Pāsa Canda Bhaṭṭāraka Jayakīrti wrote Vanka Cūla Rāsa[9] in 1628 A D Thus we see that in the 17th' century also the system of writting the Rāsas remained prevelent among the Jaina poets

In the 18th century Sanghi Daulata Rāma of Būndī wrote Vrata Vidhāna Rāsa[10] It describes the short stories on various vows

ĀDHYĀTMA LITERATURE

In the Jaina Bhandārs of Rājasthān, works on Ādhyātma or spritualism are available in good number. As a matter of fact, in every work written by a Jaina

1 Grantha Bhanḍār Agrawāl Pancayatī Mandir, Udaipur

2 to 4 Ibid

5 Grantha Bhanḍār Sambhavanātha Jaina Temple' Udaipur

6 Āmer Śāstra Bhanḍār, Jaipur

7 Śāstra Bhanḍār, Ṭholia JainaTemple, Jaipur

8 Grantha Bhanḍār, Sambhavanatha Jaina Temple, Udaipur

9 Āmer Śāstra Bhanḍār, Jaipur

10 Ibid

authors there is some matter which relates to Ādhyātma. According to the Jaina principle, soul is the king of the body, which is nothing but a collection of matter or Parmānus One who loves this body cannot get rid of the cycle of death and birth There is no difference between common person's soul and supreme soul, but there exists only a difference of Karmas The soul of a common person on account of ignorance does not realise its nature as different from body Every soul possesses a power to become supreme soul As the Jaina theory does not believe in God as the creator or destroyer of the world, hence there is a large literature dealing with with soul

SAMSKRIT WORKS

Ācārya Gunabhadra, the author of Uttara Purāna is one of the earliest Samskrit scholar (10th century A D) who wrote Ātmānusāsan[1] It deals with the soul and its functions, if it lives within the body The work is of a high standard It contains 270 stanzas The work is very popular and its manuscripts are found in most of the Jaina Grantha Bhandārs Parswanāg also composed Ātmānusaṣan in Samskrit in the same century i e 985 A D It contains 77 Kārikās and the manuscript exists in the Jaisalmer Grantha Bhandār

Yogasāra[2] divided into nine Chapters and written in samskrit is ascribed to Amitigati a famous scholar of Samskrit Literature The other name of the work is Gītavītarāga This is a didactic poem written in very simple language and consisting mainly of moral instructions He also wrote a Sāmāyika Pāṭha[3] which is also full of Ādhyātma material Amrita Candra a samskrit scholar of 10th century wrote commentaries on Samayasār, a famous work on Ādhyātma literature, in prose and poetry, which is called Samayasār Vratti and Samayasāra Kalasā. Both the commentaries are very popular and are read with great interest

Muni Śundar Sūri of Tapāgacha (1379 to 1486) wrote Adhyatma Kalpadrum in Samskrit The work is divided into 16 Chapters

Yasovijaya, pupil of Naya Vijay belonging to Tapāgacha composed Ādhyātmasāra It is divided in seven chapters and the total number of Ślokas appearing therein is 948 The manuscript is in Jaina Grantha Bhandārs of Bīkāner

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1 Published from Jaina Grantha Ratnākar Kāryālaya, Bombay

2 Published from Bhāritya Jaina Sidhānt Prakaśinī Sansthā, Calcutta

3 Ibid

In the Thirteenth century Āśādhara composed Ādhayatma Rahasya, in Samskrit poetry It is very good work which describes the relations of soul with the body The manuscript of this work has been recently found in Jain Śāstra Bhandār, Ajmer

In the beginning of the 17th century Rājamal wrote Ādhyātma Kalpadrum a work of high standard on Ādhyātma. It is in four Chapters containing about 200 ślokas in all

Somdeva a fomous Samskrit scholar also wrote Ādhyātma Taranginni which deals with this subject Yasovijaygani of the Tapāgacha wrote Ādhyātma-Upnisat which is completed in four Chapters containing 77, 65, 44, and 32 stanzas respectively

WORKS IN PRĀKRIT AND APABHRAMŚA

Ācārya Kundakunda was the first scholar who wrote several works in Prākrit dealing with Ādhyātma literature He belonged to Dravid Sangha in the Jaina community of the South He is also called Vakragrīva-Elācārya Graddhapicha and his original name is said to have been Padmanandin According to the Pattāwalis he belonged to 1st century A D Samayasāra, Pravacansāra and Aṣṭapāhuḍa are his works in which there is a description of soul, supreme soul, world and body This kind of literature is comparable with Uniśat literature These works and specially Samayāsar and Pravacanasāra are regarded as the best works on Ādhyātmavāda The book Pravacanasāra consists three Chapters having 92, 108 and 75 Prākrit Gāthās Samayasāra contains 439 Prākrit Gāthās divided into 9 Chapters Aṣta Pāhud is divided in eight parts, Darsan (36 Gāthās), Sūtra (27 Gāthās) Carita (44 Gāthās) Bodha (62 Gāthās), Bhāva (163 Gāthās) Moksa (196 Gāthās), Linga (22 Gāthās) and Sīla (40 Gāthās) These works are very popular and are read with great interest Their manuscripts are found and preserved in several Bhandārs of Jaipur, Nāgaur and Ajmer

In the 8th century, Yogindu composed two marvellous works on Ādhyātmavāda in Apabhramśa language One is Parmātma Prakāśa[1] and the other is Yogasāra[2] These have been written in most simple language. The relation between

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4 Āmer Śastra Bhaṇḍar, Jaipur

2 Ibid

Ātmā and Parmātma, body and soul, duties of a human being, condition and undurability of the world are described These works are above standard and may be placed in the cadre of Santa literature

Dharmadāsa Gani, a famous writer of Prākrit wrote Updeśamālā[1] in 542 Gāthās The book is popular both in Digambaras and Swetāmbaras and its manuscripts are avrilable in most of the Bhandārs of Rajasthān The work is in Prākrit. One Vritti of the work was written in Prākrit by Jaisingh pupil of Krsnanrsi in Samvat 913 (856 A D) Apart from this commentary there are more than 20 commentaries written in Samskrit and they are in the collections of the Jain Bhandārs of Rājasthān

Kārtikeyānupreksā[2] is also one of the high class works written by Swāmī Kārtikeya It contains 489 Gāthās and puts before us the real picture of the World, man and his relations The book teaches how we should live and what we should do It is divided in 12 parts which are called Bhāvnās Bhattāraka Śubha Candra wrote commentary[3] in Samskrit in Samvat 1613 (1556 A D) and Jaya Candra Chābra translated it into Hindī prose[4] in the 19th century

Pravacana Sāroddhāra was composed by Nemicandra pupil of Amara Deva of Jina Bhadra It is a detailed exposition of Jaina Philosophy The total number of the Gāthās is 1599

HINDI WORKS ON ĀDHYĀTMAVĀD

There is a large literature in Hindī on Ādhyātma Some work of Samskrit and Prākrit were translated into Hindī & some new works were composed Dvādaśānupreksā[4] of Lakśmi Candra is the first work on this subject, written in old Hindī It was composed in about 12th century Roop Candra wrote Parmārthadohā Śatak[5] which is purely on Ādhayātma It contains 102 stanzas His new work Ādhyātma Savaiyā[6] has recently been discovered which is based totally on Ādhyātma Literature

Rājamala a scholar of 16th century translated the Samayasāra a work of Kundakunda into Hindī prose It was perhaps the first attempt to write in Hindī prose The manuscript of the works is in the collection of Āmer Śāstra Bhandār, Jaipur of Vikram Samvat 1653 (1596 A D) Banārsi Dāsa a prominent Hindī writer wrote Samayasār[8] Nātak in the year 1636 A D This is a most popular work and is

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1 Āmer Śastra Bhandar, Jaipur

2. to 6 Ibid

7 Published by Sastī Grantha Mālā, Delhi

read widely. The manuscript of this work is housed almost in all the Grantha Bhaṇḍārs. Apart from this Banārsidāsa also wrote Banārsī Vilās in which there are several small works

Muni Mahicandra a Jaina saint wrote Ādhyātma Bārahakharī in about 14th century A copy of this Bārahkharī is available in Āmer Śāstra Bhaṇḍār Jaipur

Brahma Dīpa a famous Hindī writer of 17th century wrote Ādhyātma Bāvanī[1] and Brahma Ajita of the same century wrote Hansagīta[2].

Hemrāja a famous Hindī poet of 17th century translated two works of Ācārya Kundakunda Parmātma Prakāśa[3] and Pravacanasāra[4] into Hindī prose The system of translating the Prākrit Gāthās in Hindī prose is very good Another Hem Rāja of the same time composed Dohā Śatak[5] which is also a fine work and contains 101 Dohās Pāndey Rūpacandra of Khartārgaccha translated Samayasāra Nāṭaka of Banārsīdāsa into Hindī prose[6] This work was completed in the year 1665

Dīpacand Kāslīwāl of Rājasthān wrote Ātmāvlokan[7] in the year 1720 Pandit Daulat Rāma Kāsliwāl wrote Ādhyātma Bārahkharī[8] in the year 1741 This is perhaps the biggest work ever written on this subject containing more than 5000 verses The only manuscript available is in the Jaina Śāstra Bhaṇḍār Baḍā Mandir, Jaipur Paṇḍit Toḍar Mal a famous scholar of 18th century translated Ātmānuśāsana into Hindī prose

Jodharāja Godhā of Sāngāner (Jaipur) translated Pravacansāra[9] into Hindī oetry in the year 1677 A D.

Apart from this there were several Hindī poets who wrore small works in Hindī. The poets like Rūpacandra, Banārsīdāsa Ānanda Ghana, Bhudhara Dāsa, and Dhyānat Rāi wrote Hindī Padas full of Ādhyātma matter

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1 Grantha Bhaṇḍār Mandir Lunkaranaji, Jaipur

2 Śāstra Bhaṇḍār Naya Mandir Jaipur

3 Śāstra Bhaṇḍār of Tholia Jain Mandir, Jaipur

4 to 5 Ibid

6 Āmer Śāstra Bhaṇḍār, Jaipur

7 Ibid

8 Śāstra Bhaṇḍar, Terapanthī Baḍa Mandir, Jaipur

9 Āmer Śāstra Bhaṇḍār, Jaipur

LITERATURE ON JAINA PHILOSOPHY

There is a large literature on the Jaina Philosophy in the Jaina Śāstra Bhaṇḍārs of Rājasthān The earliest exponents of the Jaina Philosophy preached the doctrines in the Ardha-Magadhi Bhāṣī The literature on Philosophy related to the Āgams is found in the Āgams like Sūtra Kratānga, Sthānānga, Samvāyānga, etc All these works are in Prākrit

Ācārya Kunda Kunda wrote Pancāsti Kāya in Prākrit which describes the five kinds of Astikāyas i e, Jīva, Dharma, Adharma, Ākāśa and Kāla.

Samanta Bhadra one of the most famous Philosopher of his time composed Āpta Mīmānsā in Samskrit which is considered an introductory portion of the Jain philosophy Alankāra a distinguished and famous philospher of 7th century wrote commentary on Āpta Mīmānsā called Aṣṭa Sati[1] His other works are Laghiyastraya, Pramāna Sangrah, Nyāyaviniścaya, Siddhiviniscaya These are authorititive works on Jaina Philosophy

Haribhadra Sūri a great philosopher wrote works on Jaina Philosophy and supported views of Anekānta Anekānta Jayapatāka, Ṣaḍ Darsana Samuccaya. Anekānta Vāda etc are his works Mānikya Nandi (800 A D) was the author of Parikśāmukha, a short book on Jaina philosophy This work has a commentary called Premeyakamal-mārtanḍa by Prabhācandra (about 825 A D) He also wrote Nyāyakumud Cundrodaya a commentary on the Laghiyastraya of Aklanka Vidyānandi was also the authority on Jaina Philosophy He wrote several works big and small ones which are Āptaparīkśā, Patraparīksā and Aṣṭa Sahasrī and Pramānaparīksā are his famous works He made commentary on Yuktyanusāsana of Samanta Bhadra also

In the 10th century Davesena composed three small works of great importance called Laghunayacakra, Vrihadnayacakra with commentary and Ālāp Paddhati Anant Vīrya wrote commentary on Parīkśamukha of Mānikya Nandi and the other on Siddhiviniscaya of Aklank The commentary on Parīksāmukha is called Prameya Ratnamālā

To Hemcandra (1088 to 1172 A D) are attributed the Pramāna-Mīmānsā with his own commentary and Ananyayogvyavchedikā in praise of Arhat. Devasūri a contemporary of Hemcandr is the author of Pramānanayatatwālokālankāra on which he himself wrote a commentary called Syādavāda Ratnākar Candraprabha

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1 Āmer Śāstra Bhanḍār, Jaipur

wrote the Darśana Sudhı and Prameya Ratan Koṣa (1100 A D). The Vītarāga stutı of Hemcandra was commentated by Mallısena ın the year 1292 A D. Maghanandı pupıl of Kumārcandra wrote Padārthasāra

Rāja Śekhar Sūrı (1348 A D) ıs the author of many works among whıch the Syādavādakalıkā, and Panjıkā, the commentary on Nyayakandalı of Śrīdhara are worth mentıoned. Somtılak wrote commentary on Ṣaṭdarśana (1335 A D) whıch was composed by Harıbhdra Sūrı Merutanga pupıl of Mahendra Sūrı wrote Ṣaṭ Darśana Nırnaya ın Samskrıt. Gunaratan Sūrı, the pupıl of Deva Sundara completed commentary called Tarka Rahasya Dıpıka ın 1409 A D on Harıbhadra's Sad Darśana Samuccaya

Dayāratan wrote Nyāyaratanāvalı ın 1569 A D and Subhaga Vıjaya composed Tark Bhāsā Vārtıka ın 1606 A D and Syādavāda Bhāsā ın 1610 A D Yasovıjaya a promınent Samskrıt scholar of 18th century wrote several works on Jaına phılosophy among whıch are Aṣṭaṣaṣtıvıvarana, Anekāntavyavasthā, Gyāna-bındu, Jaına Tark Bhāṣa etc. etc. Last of all the works on Phılosophy ıs the Nyāya Dıpıka by Abhınava Dharma Bhūsana whıch ıs a very popular and short work and avaılable ın most of the Grantha Bhandārs

SHORT STORIES OR KATHĀŚ

Short storıes are very popular among the Indıans from very early tıme They are based on adventures, sea voyages and other occurances and also on the imagınatıon of those who could ınvent storıes But the Jaınas along wıth the above characterıstıcs adopted the form of the storıes to present their doctrınes. Most of the storıes were wrıtten ın order to present the Jaına doctrınes through lıterary form

Pādlıpta Sūrı was the first scholar who wrote Tarangavatī ın Prākrıt Thıs work ıs mentıoned ın Āvasyaka Vıseṣyabhāsya of Jaına Bhadra Ganı The manus-crıpt of thıs work ıs not avaılable ın the Jaına Grantha Bhanḍārs But Tarangalola whıch ıs based on Tarangawatī Kathā ıs avaılable ın Jaına Grantha Bhanḍārs, Bīkāner There are 1643 Gāthās ın the work Thıs ıs a very good romantıc love story Dr Wınternıtza called ıt earlıest relıgıous novel (Dharma Kathā).

Harıbhadra Sūrı was a famous wrıter of Rājasthān Samraıcakahā, Vīrangad Kathā, Kathākoṣa and Dhūrtākhyān are the some of hıs works All these works are ın Prākrıt language, and they may be descrıbed as relıgıous storıes Among these works Samaraıcea Kahā ıs the most famous work and ıt ıs proto-type copy of Tarangawatī

Siddharsi an other famous story writer completed his work Upamiti Bhāva Prapanca Kathā, in Samvat 906 i e 849 A D This is a good and interesting work

In Vikram Samvat 989 (932 A D), Harisena wrote Kathā Koṣa[1] in Apabhramsa The Kathā Koṣa may be called a rich mine of tales or Treasury of stories. The work contains 158 stories written in very simple language. Several of these stories belong to Uuiversal literature.

Another Kathā Kāvya[2] Ratnākaraṇḍa in Apabhramśa is of Sricandra containing 53 tales in equal number of Chapters The work pertains to 10th century

Kathā Koṣa Prakaran which was written by Ācārya Jinesvara in the year 1092 A D contains 36 main stories and 5 secondary stories Gyanpancami Kathā is the collection of ten stories namely Jayasena Kahā, Nanda Kahā, Bhadda Kahā, Vīra Kahā, Kāmtā Kahā, Gunrāj Kahā, Dharma Kahā, Devi Kahā and Bhaviṣya Knhā The author of these stories is Mahesvara Sūri All of them are in the Prākrit language Vijay Candra Kevalin was written by Candraprabha Mohatta in 1070 A D There are eight stories in the collection

Kālkacārya Kathānaka is a short novel in Prākrit prose and poetry The story is very interesting and gives some historical facts It is regarded a work of 10th century

Mahendra Sūri is the writer of Narmadā Sundari Kathā (1130 A D) The work is in Samskrit Nārcandra Sūri pupil of Devprabha Sūri is the writer of Kathā ratna Sāgar in Samskrit Another Kathā Sangrah is a collection of 81 moral stories in Samskrit prose It was composed by Rāja Śekhar of the Harṣapuria Gacha Kathā Mahodani is a collection of 157 stories based on the Karpoor Prakaraṇ of Hariṣena It was composed in Samvat 1504 (1447 A D), by Soma Candra Gani pupil of Ratna Śekhar Sūri of Tapāgacha Rājsekhar-Narpati Kathā was written in Prākrit by Jina Harṣa pupil of Jaya Candra of Tapāgacha He was a scholar of 15th century Somakīrti pupil of Bhimasena composed Saptavyasana Kathā in 1469 A D Gunakar Sūri was the writer of Samyaktva Kaumadi It contains more than 60 stories These are told in the style of Pancatantra In 1400 A D Jayaśekhar also completed Samyaktva Kaumadi in Samskrit Somadeva finished his work Samayaktva Kaumudi[3] Kathā in Samvat 1573 (1516 A D)

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1 Āmer Śāstra Bhaṇḍār, Jaipur

2 Ibid

3 Śāstra Bhaṇḍār Ṭholia Temple, Jaipur

This[1] was translated into Hindī by Jodhrāj Godika in Saṁvat 1724 (1667 A D). He was a Rājasthāni scholar Lal Candra Vinodilal also composed Samyaktva Kaumudi Katha[2] in Hindī in Saṁvat 1879 (1822 A.D).

Punyāsrawa Kathā Koṣa[3] was written by Mumukśu Rāmcandra. This is a very favourite book which tells stories which are the root of Punya. There are 65 stories in the work This[4] was translated into Hindī prose by Daulatrāma in the year 1720 A D. These stories are read with great interest in the Digambar Jaina community

Kathā Ratnākar a collection of 258 stories was composed by Hemvijaygani in Samvat 1600 A D This work is divided into 10 Tarangas

Bhārāmalla a Hindī Scholar of 17th century wrote four stories called Darśana Kathā[5], Nisi Bhojan Kathā[6] Dāna Kathā[7], and Sīla Kathā[8] The stories are written in a very simple language and are very popular The manuscripts of these stories are available in several Bhanḍārs

Apart from these works the manuscripts of Pancatantra and Hitopadeśa are available in several Bhandārs of Rājasthān These are also read with great interest.

SUBHĀṢITA AND NĪTI ŚĀSTRA

There is a good number of works written by Jaina Scholars on the subject of Subhāsita and Nīti Śāstra

Amogha Varṣa composed Prasnottar Ratna Mālā in the 8th century A D in Samskrit It contains 30 Samskrit stanzas on morality There are two main commentaries on this One is by Hemprabha and other by Davendra of 1276 A.D and 1372 A D raspectively

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1 Śāstra Bhanḍār, Ṭholia Jaina Temple, Jaipur

2 Āmer Śāstra Bhanḍār, Jaipur.

3 Śāstra Bhanḍār, Digambara Jain Terāpanthī Mandir, Jaipur

4 Ibid

5 Śātra Bhanḍār Ṭholia Jaina Temple, Jaipur.

6 to 8 Ibid

Somadeva wrote Nitivākyamrata, a very good work on Nīti Śāstra in Samskrit. This was completed in 959 A D Nīti Śāstra was also written by Tilak Prabha Sūri, pupil of Devendra Sūri of the Pūrnima Gachā Indranandi was the writer of Nītisāra It contains 113 stanzas in Samskrit

Kśatra Cūḍamani also called Jīvandhara Carita was the work of Vādībha Singh It is good work of Nīti Śāstra and gives also life sketch of Jīvandhar,

Mallisena, a Samskrit scholar of 16th ceutury wrote Sajjan Citta Ballabha[1] which contains 26 moral stanzas Ratanmālā[2], is ascribed to Siva Koti It contains 67 stanzas in Samskrit In the 18th century Devidāsa wrote Rājnīti Kavitta[3] in Hindī which contains 113 verses

SUBHĀṢITA

Amiti Gati, a famous Samskrit writer wrote Subhāsita Ratna Sandohā[4] in the year 994 A D It has 32 Chapters on the rules of ethics both for monks and laity

Somprabha Sūri was a famous writer of Sukti-Muktāwali[5] in Samskrit This is also known by the name of Sindūrprakarana and contains a collection by 103 Samskrit stanzas on different subjects of morality Banārsīdāsa a famous Jaina Hindi poet of 17th century translated it into Hindī poem The work is equally popular both among the Digambars and Swetāmbars Most of the Śāstra Bhaṇḍārs possess the manuscripts of this work

Subhāṣitāvali[6] was composed by Sakalkīrti in the Samskrit. It contains 392 Samskrit Ślokas Śubhacandra pupil of Vijaykīrti wrote Subhāṣitārnava[7] in Samskrit. Both the works are read with great interest and their manuscripts are available in good number

Sūktāvali[8] is a portion of Padmanandi Pancavinsati which was written by Padmanandi in Prākrit This also has a good response

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1 Āmer Śāstra Bhaṇḍār, Jaipur

2 Bhaṭṭārkiya Śāstra Bhaṇḍar, Nagaur

3 Śstra Bhanḍar Jaina Temple Ṭholia, Jaipur

4 Āmer Śāstra Bhaṇḍār, Jaipur

5 to 8 Ibid

Subhāsitāvali was a work of Tilakprabha Sūri Sūktāvali is the work of Vijaysena pupil of Harisena It is also called Karpūr Prakaran It was composed in about 1550 V S. (1493 A.D) Laxmi Vallabhagani also collected some sūktis in 16th century in Samskrit.

There is also a good literature on this subject in Hindī. The poets like Ṭhakursi (16th century), Chihal (16th century), Vūca Rāja (16th century), Rūpcanda (17th century), Hemrāja (17th century), Bhudhardāsa (18th century) Dhyānat Rāi (19th century), wrote several small works in Hindī Chihal wrote Bāvani[1] in the 16th century which is full of moral teachings Doha Śataka[2] of Rūpcanda is a famous work on the subject. Banārsīdāsa wrote Bāvani[3], Upadeśa Śatak[4] and other small poems which are collected in the Banārsī Vilāsa[5] Manohardāsa composed Gyān Cintāmani[6] in Samvat 1729 which is full of subhāsitas

Bhudhardāsa, a famous Hindī writer composed Jaina Śataka[7] which contains several Hindī stanzas on Subhāsita Hemrāja in the 17th century wrote Dohā Śataka[8] which deals with this subject. Pannālāl Caudharī translated the Subhāsitāvalī[9] into Hindī in the 19th century

There are hundreds of manuscripts of Nīti Śataka[10] of Bhartrihari and Kāmandakīya Nītisār[11] in the Jaina Śāstra Bhandārs of Rājasthān. In some of the Bhandārs the number of the manuscripts are more than 50 This shows the popularity of these works amongst Jainas.

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1 Āmer Śāstra Bhandār, Jaipur

2 to 3 Ibid

4 Śāstra Bhandar Ṭholia Jaina Temple, Jaipur

5 Ibid

6 Āmer Śāstra Bhandar, Jaipur.

7 Ibid

8 Śāstra Bhandār of Ṭholia Jaina Temple, Jaipur.

9 Śāstra Bhandār of Bābā Dulīcand, Jaipur

10 Āmer Śāstra Bhandār, Jaipur.

11 Ibid

JYOTIṢA LITERATURE

There are numerous works on Jyotiṣa literature written by the Jaina authors & which are available in the Jaina Bhaṇḍārs The Jainas contribution towards Jyotiṣa literature is quite large Astronomy, Astrology and Mathematics formed the main divisions of this Branch, and it can be safely said that contributions of the Jaina Scholars towards all the three branches are considerable

Sūryapragnapti, Candragnapti and Jyotiṣa Karaṇḍa which are written in Prākrit language deal with Astronomy Malayagiri of the 4th century wrote commentaries in Samskrit on all the three works

Bhnwan Deepak was composed in Samvat 1221 (1164 A D) by Padmaprabha, pupil of Devasūri of the Nāgpurīya Tapāgaccha A commentary was written on this work by Singhatilak Sūri in Samvat 1326 (1269 A D.)

Udayaprabha is the author of Ārambhasiddhi which deals with Astronomy Hemahansa Gani wrote commentary on it in Samvat 1514 (1457 A D.) Ṭhakkar Pheru wrote Jyotiṣasāra in 1315 A D It is in Prākrit and deals with astronomy and astrology both

Haribhadra Sūri wrote Lagan Śuḍḍhi Nārcandra, the famous Astrologer composed Nārcandra Jyotiṣa Śāstra in 257 stanzas He belonged to Maldhari Gaccha This is a very popular work and therefore its manuscripts are found in several Bhāṇḍārs of Rājasthān

Harsakīrti wrote Jyotisa Śāstra It contains three Chapters He also composed Janmapatrī Paddhati and Lagnavicāra in Samskrit Jyotiṣa Sāra was composed in Samvat 1621 (1564 A D) by Hīra Kalaśa of Khartar Gaccha It is in Prākrit and contains two Chapters

On the subject like Mathematics Jain scholars showed great interest Mahāvīrācārya was the first scholar who contributed to this field one of the richest works on Mathematics by writing Ganitasāra sangrah He was a 8th century scholar and lived at the time of Amoghavarsā, the Rīṣtakūṭa Prince Śrīdharācārya wrote Ganitāsar in the year 1046A D This is also in Samskrit In the 12th century Rājāditya, a great scholar of Mathematical science composed Vyavahāra Ganita in Samskrit. Līlāvatī which is also a famous work on this science remained popular amonst the Jainas and commentaries both in Samskrit and Hindī have been written by them Hemarāja, a 17th century scholar composed in Hindī a work named Ganitisār

GRAMMR

In the field of Grammar also, contribution of the Jainas is quite large Pūjyapāda was the first Jaina Gramarian in Samskrit, who wrote Jainendra Vyākarana[1] in Samskrit The original text has come down in two versions One version has 3000 Sūtras and other contains 3700 Sūtras On the first version two commentaries were written Mahāvratti[2] by Abhayanandi (750 A D) and Pancavastu[3] by Srutakīrti The second version also contains two commentaries one by Somadeva (11th century A D) which is called Śabdārnava Candrikā and the second is by Gunanandi which is called Prakriyā[3]

Śakatāyan was another prominent Gramarian who wrote a grammar called Śabdānusaṣana[4] He lived between Śaka year 736 and 789 He also made commentary called Amogha Vritti This work is on the model of Grammar of the Jainendra and Pānini It contains 3200 stanzas.

Hemcandra was another famous Gramarian who wrote Siḍḍha Hema Śabdānuśasana He also wrote commentary called Laghuvratti and Vrihad Vratti There are about 28 commentaries on Śabdānusaṣana Some of them written by the author himself and others by the different scholars

Gunaratan Sūri pupil of Davendra Sūri composed Kriyāratna Samuccaya[5] in the year 1409 A D Kavi Kalpadrum was composed by Hansukla. He composed his work according to the system of Hemcandra's grammar

Sarvavarman, who was the contemporary of Gunādhya was engaged to teach grammar to King Sātavāhan He devised a very simple system of simple grammer which is contained in Kātantra Rūpamālā The book is very popular and easy to study

DRAMA

There are some manuscripts relating to dramas in the Grantha Bhanḍārs of Rājasthān Dramas written by non-Jaina authors are also available in these Grantha Bhandārs

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1 Grantha Bhanḍār Digambar Jaina Baḍa Terāpanthī Mandir, Jaipur

2 Ibid

3 Published by the Sanātan Jaina Granthāmala, Vārānasi

4 Pubished by Jeṭhārām Mukundji Bombay

5 Published in Y J G Series Vārānasi 1908

Hastimala a famous Jaina dramatist wrote dramas in Ṣamskrit The names of the dramas are as under —

(1) Vikrānta Kaurava[1] or Sulocanā Nāṭaka

(2) Maithalī Kalyāna[2]

(3) Subhadrā[3]

(4) Gyāna Suryodaya[4]

In the 12th century Rāmacandra Sūri pupil of Hemacandra Sūri wrote Nala Vilāsa Nāṭak in Samskrit It is a ten act drama His dramas are as follows

(1) Kaumudi Mitrānand (Prakarana)

(2) Nirbhaya Bhīma (Vyāyoga)

(3) Mallikā Makaranda (Prakarana)

(4) Yādavābhyudaya (Nāṭak)

(5) Raghuvilās (Nātak)

(6) Rohini Mrigānka (Prakarana)

(7) Vanamalā (Nāṭak)

(8) Satya Hariscandra (Nātak)

(9) Raghavābhyudaya (Nātak)

Candra Lekhā Vijaya Prakarana was composed by Muni Deva Candra pupil of Hemacandra It is in Prākrit and Samskrit A manuscript of this work is preserved in the Grantha Bhaṇḍār, Jaisalmer A manuscript of Hammir Mardan by Jayasingh Sūri dated Samvat 1296 (1239 A D) is also preserved in the Jaisalmer Bhaṇḍār

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1 Published in the M D G series Bombay

2 Ibid

3 Preserved in the Jaina Siddhanta Bhavan, Ārah

4 Ibid

Gyān Sūryodaya Nāṭak[1] was composed in Samvat 1591 (1534 A D) by Vādicandra Sūri pupil and successor of Prabhā-candra, successor of Gyāna Bhūsana of the Sarasvatī Gacha

On the drama of Anargha Rāghava, there are three commentaries written by Jaina authors namely Jina Harṣa Gani[2], Devaprabha[3] and Nārcandra Sūri[4].

The manuscripts of the various dramas written by great dramatist like Kālidāsa, Śūdrak, Viśākhadatta etc. are also available in the Jaina Grantha Bhandārs of Rājasthān. Apart from these famous dramas, Partha Parākrama Vyāyoga written by Yuvarāja Prahlāda and Dūtangad of Subhata Kavi are also preserved in the Grantha Bhanḍār of Pāndya Lūnkarana , Jaipur

A manuscript of Sabhāsāra Nāṭaka written by Raghu Rāma in Hindi is available in the Grantha Bhandār of Terāpanthī Jaina temple, Jaipur

ĀYURVEDIC WVRKS

On the subject of medicine also the contribution of the Jaina Scholars is not meagre They preserved the literature in both ways i e. by way of writing new works and preserving the old ones written by the non-Jaina authors Such kind of manuscripts are good in number in the Grantha Bhanḍārs We find several references according to which hundreds of works were composed by the Jaina scholars but most of them are not available in the Grantha Bhanḍārs. We shall describe here only those works which are available

Jagat Sundarī Prayogamāla[5] was composed by Yaśah Kīrti in Prakrit It deals with the medicines Cāmundrāja wrote Jvara Timira Bhāskar[6] in Samskrit The work mainly deals with the various kinds of fever. The work remained popular in the past

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1 Āmer Śāstra Bhanḍār, Jaipur

2. Sangha Bhanḍār Prafoliavāḍā, Pāṭan

3. Ibid

4 Brihad Gyāna Bhanḍār, Jaisalmer

5. Śāstra Bhanḍār of Digambar Jaina Temple Terāpanthī, Jaipur

6. Āmer Śāstra Bhanḍār, Jaipur.

Ugrādityacārya wrote Kalyāna Kārak[1] in Samskrit It contains 22 Chapters and deals with the medicines It states that a sound body alone can contain a sound soul Amritaprabha Sūri also composed Yogaśatak, a Hindī translation of it is also available in the Śāstra Bhandār of Rāja Mahal (Tonk Dist)

Harsa Kīrti completed Yoga Chintamani[2] or Vaidyak Sārodhār in the year 1603 A D The work is very popular and its manuscript copies are available in most of the Bhandārs Vaidyaka Sāra[3] Sangrah was composed by Rāmcandra in Hindī in the year 1567 A D Rāmcandra was pupil of Jina Sena Sūri

Nayanasukha son of Keśava composed Vaidya Manostav[4] in Hindī It is a work of the 18th century. As the author was a resident of Jaipur, its manuscript copies are available in most of the Bhandārs of Jaipur City

Tabbā commentary was written by Rūpacandra of Khartargachā on Sannipāta Kalikā in Hindī in Samvat 1731 (1674 A D) Cainsukha composed Tabbā commentary on Pathyā Pathya Nirnaya in Samvat 1835 (1778 A D) Gyāna Sūri wrote commentary on Mādhavanidan a famous work of Āyurveda

Apart from the works there are several Gutakās which are exclusively written on the subject Most of them are written in Hindī and describe several kinds of prescriptions In this respect there is a great scope for research

CHANDA ŚASTRA

The Jainas produced quite a large literature on Prosody also Mahākavi Svayambhu a great scholar of Apabhramsa wrote Chandonusāsan It is a very popular work

Jayadeva was the another scholar who wrote Chanda Śāstra[5] in 8th century A D A commenrary on which was written by Sri Vardhana Harsa and Sricandra

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1 Bhattārkiya Śāstra Bhandar Śaravana Belgolā

2 Āmer Śastra Bhandar, Jaipur

3 to 4 Ibid

5 Jaina Granthāvali published by Jaina Swetāmbara Conference Bombay 1919 A D

In Vikrama Samvat 1050 (993 A D), Jayakīrti composed Chandānuśāsana [1] Chanda Koṣa[2] was completed by Ratan Śekhara pupil of Hema Tilak of Nagpuriya Tapagacha It consists of 74 Prākrit Gāthās Nanditāḍhya,[3] Chanda Sūtra of Devanandi is a work on Prākrit metres Its correct name is Gāthā Lakśana A commentary on it is also available which was made by Ratan Candra.

Hemcandra Sūri compeleted Chandonuśāṣana The author himself wrote its commentary which is a popular work on prosody and its manuscripts are available in most of the Bhanḍārs Amarcanda wrote Chanda Ratnāvali in Samskrit in the 13th Century Prakrit Chand Kosa by an unknown writer is preserved in the collection of the Śāstra Bhanḍār of Lūnkaranji Pāndya Jaipur. It is a good work on this subject Pingal Chand Śāstra by Śri Nānūrāma in Hindī is in Sāstra Bhanḍār Terāpanthi Mandir, Jaipur The total number of verses is 1058

Harirāma in the year 1651 A D wrote Chandaratnāvali[4] which contains 211 Hindī verses Apart from these works, there are several manuscripts of Śrutabodha written by Kālidāsa and Vratta Ratnākara by Bhaṭṭa Kedāra Some of the Bhandārs contain more than 10 manuscripts of these works The Jainas wrote commentaries on these works also Somacandra Gani wrote a commentary on Vratta Ratnākar in Vikrama era 1329 (1272 A D.)

LAXICOGRAPHY

There are several works on Laxicography written by Jaina authors The earliest text on which numerous manuscripts are available in the Jaina Bhanḍārs is the Nāmalingānusaṣan of Amar Singh There is a difference of opinion regarding Amarsingh But it is a very podular work

After Amarsingh, a great poet Dhananjaya wrote Nāma Mālā. The work is very much popular amongst the Jainas It was translated into Hindī by Kavi Banārsīdāsa in Samvat 1690 (1933 A D) The work is very simple but useful

Acārya Hemcandra (1088-1172 A D) wrote Abhidhāncintāmani-Nāma-Mālā It is a famous Laxicon of Hema Candra It consists of six Kānḍas

1 Brihad Gyāra Bhanḍāi, Jaisalmer

2 Edited by H D Velankar in Bombay University Journal Art & Law, May 1933

3 Āmer Śāstra Bhanḍār, Jaipur

4 Grantha Bhanḍār Jaina Temple, Pāṭodi

Anekārtha Saṁgrah and Nighaṇṭu are its supplement There are several commentaries of the work available in the Jaina Grantha Bhandārs The commentaries made by Kuśala Sāgara, Bhānu Candra Gaṇi, Sādhu Ratan and Srivallabhagaṇi are well known

Ekāsara Nāmamālā was written by *Sudhākalaśa* pupil of Rāja Śekhar Sūri of Harśapuriya Gacha Apart from these works the following works are also available in the Bhandārs outside Rājasthān

1. Śabdabheda Nāmamālā[1] by Maheshwar Sūri Samvat 1650 (1593 A D)
2. Nāmā Mālā Sangraha[2] by Upādhyāya Bhānu Candra
3. Śārdī Nāmā Mālā[3] by Harṣa Kīriti Samvat 1660 (1603 A D)
4. Śabda Ratnākar[4] by Sadhu Sundargaṇi of Saṁvat 1680 (1623 A D)
5. Ekākṣara Nāmā Mālā[5] by Visva Sambhu 1550 (1493 A D).

PŪJĀ—LITERATURE

There is a large literature relating to Pūjā and Pratiṣṭhā in the Jaina Grantha Bhandārs, of Rājasthān. Pūjā is one of the six essential daily duties of every Jaina layman They offer eight kinds of articles to deity and recite some stanzas while offering the articles

Some of the famous Pūjā works which are generally read with great interest are as follows —

S No	Name of work	Composed by	Language	Year
1	Jinsamhitā	Jinsenācārya	Samskrit	9th century
2	Dharmacakra Pūjā	Mahākavi Vīra	"	11th "
3	Pratisthāsār or Jinayagya Kalpa	Āśādhar	"	13th "

1 Jaina Granthāvali published by the Jaina Swetāmbara Conference, Bombay.

2 Delā Upsāraya Bhandār Ahmedabad

3 Jain Siddhānt Bhawan, Arrah

4 Published in Y J G series No 36, Vārānasi

5 Delā Upsāraya Bhandār, Ahmedabad

4	Pratısṭhāsāra Sangraha	Vasunandı	Saṁskrıt	13th century
5	Daśalakśana Pūjā	Bhāv Sharma	Prākrıt	15th ,,
6	-do-	Raıdhu	Apabhramsa	,, ,,
7	Ṣodaśakārana Jaımāl	Raıdhu	,,	,, ,,
8	Vrıhat Sıddhı Pūjā	—	Samskrıt	,, ,,
9	Ganadhar Valaya	Sakal Kīrtı	,,	,, ,,
10	Daśalakśana Pūjā	Abhayanandı	,,	,, ,,
11	Caturvıdha Sıddha Cakra Pūjā	Bhānukīrtı	,,	16th ,,
12.	Jınasahasranāma Pūjā	Mūnı Dharmchand	,,	16th ,,
13	Rısımandal Pūjā	Mūnı Gunanandı	,,	16th ,,
14	Cārıtra Śuddhı Vıdhān	Śubha Candra	,,	17th ,,
15	Sardhadwaya Dwīpa Pūjā	,	,,	,, ,,
16	Rohını Vrat Pūjā	Mandalacārya Śrı Kesava	,,	,, ,,
17	Dharmacakra Pūjā	Dharma Bhūṣana	,,	,, ,,
18	Panca Parmestı Pūjā	Yaśonandı	,,	,, ,,
19	-do-	Śubha Candra	,,	,, ,,
20.	Dhamacakra Pūjā	Yasonandı	,,	,, ,,
21	Trınśatcaturvınśāntı Pūjā	Śubha Candra	,,	16th century
22	Karm Dahan Pūjā	,,	,	16th century
23.	-do-	Ṭekacand	Hındī	18th ,,
24.	Solahkaran Pūjā	Dhyānat Raı	Hındī	18th ,,
25	Adhāī Dweep Pūjā	Ḍālu Rām	Hındī	1822 A D
26	Indra Dhwaj Pūjā	Vıswa Sena	Saṁskrıt	1853 A D
27	Causatha Rıdhı Pujā	Swarūp Cand	Hındī	1853 A D
28	Caturvınsatı Tīrthankar Pujā	Ramcandra	Hındī	19th century
29	-do-	Vrındavan	Hındī	19th century
30	Tınaloka Pūjā	Ṭekacānd	Hındī	1771 A D

STOTRA LITERATURE

The Jaina Ācāryas wrote hundreds of the small prayers in praise of Tīrthankaras and other great personalities These are called stotras or stutis. The stotras are found in Prākrit, Apabhramśa, Saṁskrit and Hindī languages Although according to the Jaina Philosophy God is neither the Creator nor the Destroyer of the Universe and in this sense they do not praise the Tirthankaras yet as the Tīrthankaras are the omniscient and have attained the Nirvāna and because they guided the people, how to get rid of the ties of the Karmas, their praise is sung and hundreds of the works have been written in the shape of stotras The stotra works written by the Jaina scholars are numerous There is not a single Grantha Bhandār in which some stotras are not available

Samant Bhadra, a great Philosopher of 6th century wrote two stotras One is Yuktyanuśāṣana[1] written in the praise of Lord Mahāvīra and the other is Swāyambhu Stotra[2] which is in praise of all the twenty four Tīrthankaras There are two commentaries on these stotras One is written by Āśādhara and the other is by Paṇḍit Prabhācandra Yuktyanuśāsana is a philosophical stotra which serves both the purposes

Muni Māntūnga composed Bhaktamāra stotra in Samskrit The stotra is very popular in the Jaina community and has great reputation among the Digambars and Swetāmbars both The time of the scholar is not known but according to some scholars, the poet might have lived as early as the beginning of the 3rd century A D The stotra is learnt by heart by every Jaina layman. It has 48 stanzas

Ācārya Jinasena is the writer of Jinasahasranāma It is divided into 10 Chapters and describes the one thousand names of the Jina The stotra is also a favourite stotra Three commentaries are available on this stotra One is of Amar Kīrti[3], the other is of Viswa Sena pupil of Viśāl Kīrti of Kāsthā Sangha, and the third is of Śrutasāgar[4], a famous scholar of 17th century Ācārya Padmanandi of 7th century composed Darśana Stotra which is remembered by every Jaina layman

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1 Āmer Śāstra Bhandār, Jaipur

2 to 3 Ibid

4 Śāstra Bhandār, Digambara Jain Terāpanthī Mandir, Jaipur

Dhananjaya, a famous scholar of 8th century wrote Viśāphāra stotra in praise of Lord Pārśwanātha It has 25 stanzas It is also one of the five stotras which are read by Jainas with great devotion.

Ajiya Śāntithava (Ajita Śānti Stava) was composed by Nandiṣena who lived perhaps earlier than the 9th century The stotra is in Prākrit and is in the praise of Ajita and Śāntinatha Tīrthankaras Jina Śataka is a collection of a hundred stanzas in praise of the Jinas composed by Jambukavi Vādirāja a famous scholar of Samskrit of 11th century wrote Ekībhāva Stotra It is available in most of the Jaina Grantha Bhandārs Bhūpāl Kavi constructed a hymn called Caturvinsati Stavan' in the praise of 24 Tīrthankaras in Samskrit This is also a favourite stotra

Abhayadeva Sūri, the celebrated commentator of the 11th century composed Jayatihuyana Stotra in Apabhramśa It is also in praise of a Jina Jina Vallabh Sūri wrote several stotras out of which 'Ajita Śānti Stotra', Jina Kalyānaka stotra, 'Vīrastavan' are some of them.

Rāmacandra Sūri also wrote several stotras, some of which are Yugādideva dvātrinśikā, Muni Suvratadvātrinśikā Ādideva Stavan, and Nābhistavana

Just like Bhaktāmara stotra, Kalyāna Mandira stotra is also well known and is equally esteemed by both the sects The stotra was written by Kumuda Candra It is a hymn written in the praise of Pārswanātha

Āśādhara a famous scholar of the 13th century wrote Jinasahasranāma Stotra in 1230 A D. He also wrote commentary on Bhupāl Caturvinsatī, a stotra written by the Bhupāl poet in praise of 24 Tīrthankaras

Jina Prabha Suri, a scholar of the 14th century wrote Gotama Stotra Jinastuti Panca Parmeṣṭi Stavan, and commentaries on Ajita Śānti Stavan, Upasargahara Stotra, Bhayahara Stotra and Mahāvīra Stavana Bhuvanatunga Suri also wrote comentary or Vritti on Risi Mandala Stotra in the 14th Century

Aklanka Stotra was written by Aklanka son of Jinadāsa This is also in praise of Jina Devavijaya Gani wrote Jinasahasranāma on the same lines written previously by Jinasena and Āśādhara Caturvinsati Jina Stuti have been written by various authors. Some of the famous poets are Bhupāl Kavi (13th century), Jinaprabha Suri (of Khartargachā) Bappabhatti Sobhan Sidhānt Harsa (1448) Sakal Kirti (15th century), Punyasila Gani and Kesavasena (16th century) etc

Kamala Prabha wrote Jinapanjara Stotra in Saṁskrit Padam Prabha composed Pārswanātha Stotra in Samskrit and Muni Rājasingh wrote Pārswa Mahimna Stotra Śāntinātha Stotra was written by Padmasundar in the 15th century while Visnu sena Suri composed Samavasaran Stotra

In the Hindī language also there are numerous works on Stotra literature Some of them are translations of the Samskrit or Prākrit stotras while others are original one. Hundreds of Stotras which are called Bhajanas and Padas in Hindi written by the various poets namely —

1	Delha	14th Century
2	Sakal Kīrti	15th ,,
3	Brahma Jinadāsa	15th ,,
4	Chīhal	16th ,,
5	Ṭhakursi	,, ,,
6	Vucarāja	,, ,,
7	Rūpacand	,, ,,
8	Ānandaghana	17th ,,
9	Banārsīdāsa	,, ,,
10	Vidyānanda	,, ,,
11	Brahma Gulāla	,, ,,
12	Pāndey Jinadāsa	,, ,
13	Harṣa Kīrti	,, ,,
14	Samayasundara	, ,,
15	Hīrānand	, ,,
16	Hemarāja	,, ,,
17	Deepcand Kāslīwal	18th Century
18	Acalā Kīrti	, ,,
19	Daulat Rāma	,, ,,
20.	Bhaiyā Bhagwatīdāsa	, ,,
21	Jagat Rāma	,, ,
22	Brahma Gyānasāgar	,, ,,
23.	Bhudhar Dāsa	,, ,,
24.	Ṭodarmala	,, ,,
25	Jayacandra Chābrā	19th ,,

26	Ṭekacandra	19th Century
27	Dālu Rāma	,, ,,
28.	Naval Kavi	,,
29	Vrindāvana	,, ,,
30	Dhyānat Rāya	,, ,,
31	Sewārāma	,, ,,
32.	Thānasingh	,, ,,
33	Nayana Candra	,, ,,

Apart from these stotras there are also hundreds of the stotras written by the non-Jaina writers and preserved in the various Grantha Bhandārs Prayers written in praise of Lord Siva, Visnu and other Gods are in the collection of Jaina Bhandārs

SEXUOLOGY

Manuscripts pertaining to sexual literature are also preserved in the collection of the Jaina Grantha Bhanḍārs In the Gutkās there is sufficient material available in several Bhandārs of Rājasthān Kokasāra of Ananda Kavi is available in several Bhanḍārs of Rājasthān It is a work of the 17th century & composed at Sawāi Mādhopur There are also manuscripts of Koka Prabandha and commentary on Rati Rahasya in the Sāstra Bhanḍār of Terāpanthī Badā Mandir, Jaipur Kokilā Śāstra is also available in the collection of Śāstra Bhandār of Pātodī temple, Jaipur It is in Samskrit written by an unknown author

LITERATURE ON SONGS & DANCES

On the subjects like songs and dances, there had not been good many works but works which are available in the Grantha Bhanḍārs are as follows –

Sangeet Samayasāra[1] was written by Pārśwa Candra pupil of Mahādeva of Abhaya Candra It was composed in about 1350 V S (1293 A D) It is also called Sangīta Sāra Sangrah

Sangīta Sārodhāra also called Sangītopnisada Sāra is the work of Śudha Kalaśa pupil of Rājasekhar Suri of Maldhari Gacha This is an abridgment of Sangītopniśada The original work was composed in 1323 A D and the abridged in 1349 A D

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1 Puplished in the Trivandrum Series Mysore

Sangīta Maṇḍana is the work of Kavi Maṇḍan It was composed in V S 1480 (1423 A D) There is one manuscript dated 1504 A D in Jaina Grantha Bhandār of Jaisalmer

There are some more works on this subject but not well known or important The following works are quoted in the Jaina Granthāvali [1]

Sangīta Dīpikā, Sangīta Ratnāvali and Sangīta Pingala

There are also some works in Jaina Śāstra Bhaṇḍārs which are written by the non-Jaina authors

Nartanavicāra is the work of Pundarika Vīthal It is in Samskrit and voluminous work on the art of Dance Sangīta Ratnākar was written by Laxmanā-cārya son of Kelinātha It is also in Samskrit

Dāmodar is the author of Sangīta Śāstra Sāra This is a summary of Sangīta Śāstra Śrangadeva wrote Sangīta Ratnākar in Samskrit It is a voluminous work of Sangīta and available in the Grantha Bhandār of Jaina temple Terapānthi, Jaipur

Apart from these works in Samskrit, there is one work in Hindi namely Sangītasāra or Rādhā Govindā Sangītasāra written by Mahārāja Sawai Pratāpsingh This is also a voluminous work on Sangīta

1 Published by the Jaina Swetāmbar Conference, Bombay 1904.

CHAPTER V

IMPORTANCE OF THE GRANTHA BHAṆḌĀRS

Since the adoption of system of writing, manuscripts were probably being written and placed in the Grantha Bhaṇḍārs Grantha Bhandārs are therefore amongst the earliest literary institutions of the country The collections are not of today but centuries old They are the results of hard and continuous efforts from generation to generation Before the manufacture of paper, the manuscripts were written on palm leaves, cloth and other material but when the palm leaves industry was replaced by paper industry, all the manuscripts were re-written on paper.

These Grantha Bhaṇḍārs were the literary centres in true sense They provided help to the scholars and reading public in enhancing their knowledge But their importance lies not only in this but also in the fact that they saved the treasure of knowledge from destruction In this respect, the contribution of Jainas is really great Even today the earliest and authentic manuscripts of several works written by scholars other than the Jainas are preserved only in these bhaṇḍārs

But apart from the literary importance of these bhandārs their importance may be acknowledged also from other point of view They quenched the thirst of scholars and provided help to the lovers of history, Indian art and culture also There is a great scope for research in these subjects on the basis of collections in these Bhaṇḍārs The manuscripts were not collected from the place where the Grantha Bhaṇḍār exists but they were brought from various places which were the centres of literature, culture and of political activity

Amongst such places are Delhi, Āgra Ajmer, Āmer, Ābu, Nāgaur, Todārāisingh Cātsu, Sāngāner, Bharatpur, Jaisalmer Jodhpur, Jaipur, Būndī, Māndalgarh, Dūngarpur, Chittor, Ranthambhore and Udaipur The manuscripts written or copied in these places provide information regarding names of the places, names of persons by whom they were got copied, after being copied to whom they were presented and lastly sometimes they mention also the cost incurred in obtaining them This information is available in most of the manuscripts The authors of Apabhramśa and Hindī works also give some description about the rulers of their time The city or town where the manuscripts were written and the general conditions of the people there are described Such information if collected and co-ordinated would provide good material for a cultural history of the times These Bhandārs have played a great part in the development of the educational and cultural life of the country, because in the past they were literary centres and continue to be so even at present. There are many manuscripts on the basis of which love of the common people for art and painting at that time can be judged Taking into consideration all these points we shall now judge the importance of the Grantha Bhandārs under the following heads —

(1) Historical Importance

(2) Literary Centres

(3) Educational Centres

(4) Material for Art and Painting

(5) Treasure houses of earliest manuscripts

(6) Treasure houses of non-Jaina works

1 HISTORICAL IMPORTANCE

The Grantha Bhandārs are very important from the historical point of view There are several works exclusively on the subject of History Besides, we find that the authors and copyists of the manuscripts give some description of the rulers, cities or towns where they wrote or copied and the patrons who encouraged learning. Such colophons called praśastis, are written generally either at the end or in the beginning of the works On the basis of these, the time of many rulers can be determined and history of old cities and towns can be prepared As manuscripts dated from 10th century onwards are available, so a history of past one thousand years can be reconstructed also on the basis of the material found in the Jaina Grantha Bhandārs

There is a manuscript in the Śāstra Bhanḍār of Pāndyā Lūnakaran of Jaipur, which gives the description of the emperors who had been on the Delhi throne It also describes the history of the foundation of Delhi According to it, it was in the time of Anangapāl that the city was founded and called Ḍhilli The same word 'Ḍhilli' for Delhi was used by Srīdhara an Apabhraṁśa scholar of the 12th century in his Pāśanāh Cariu[1] Similarly in the Śāstra Bhanḍār of Jaina temple Terapānthī, Jaipur there is a manuscript called "Rājavanśa Varnan" which presents a complete description of the rulers of Delhi from the Pānḍavas onwards It gives years and months of the reign of various rulers For example about Prathavi-Rāja of Delhi, the author says —

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1 विक्कमणरिंद सुपसिद्ध कालि, ढिल्ली पट्टणि धणकणविसालि ।
सणवासी एयारहसएहि, परिवाडिए वरिसह परिगएहि ।
कमणट्ठमीहि आगहणमासि, रविवारि समाणिउ सिसिरमासि ।

पृथ्वीराज महीपाल, क्रमात् षोडशवत्सर ।
एकविंशदिनास्तत्र मासेकघटिका त्रय ।।७।।

In the same way, the manuscript of Pāti Śāhikā Beorā narrates the reasons of downfall of Prathavi Rāja as follows —

तब राजा पृथीराज-सजोगता परणी ।। जीह राजा कैसा कुल मौला १६ सूरी का १०० हुआ त्याके भरोसे परणी ल्यायो । लडाई सावता करी । पणी राजा जैचद पूगलो पूग्यो नही । सजोगता सरूप हुई । तहि के वसी राजा हुवो । सौ म्हैला ही का रहो । महीना पदरा बारा ने नीसर्‌यो नही ।

We find references not only to the rulers of Delhi but also to rulers of states, Governors of provinces and districts and big Jāgīrdārs Information about the rulers of various Rājpūt states of Jaipur, Bīkāner Udaipur, Būndī, Kotāh, Bharatpur and others can be collected The references show that some of the Rājpūt rulers and administrators were great patrons of literature and art and under their rule, several manuscripts were copied. They encouraged scholars and patronized them

Apart from the independent historical works, there are several works in which the authors make casual or incidental references which sometimes also prove helpful

Banārsīdāsa, a famous poet of 17th century makes brief but correct references to Akbar and Jahāngīra and Śāhjahān in his "Ardha Kathānak" a life history of the poet himself —

सवत् सोलहसै वासठा,
आयो कातिक पावस नठा ।
छत्रपति अकबर साहि जलाल,
नगर आगरे कीनो काल ।।२४६।।
आई खबर जौनपुर माह,
प्रजा अनाथ भई विनु नाह ।।
पुरजन लोग भए भयभीत,
हिरदै व्याकुलता मुख पीत ।।२४७।।

In the Ṣaṭmālā Varnan a Hindi work of 1764 A D the poet Śrutasāgar gives an enlogic description of Bharatpur and its founder Surajmal.

देस काठहड विरजि मे, वदनस्यघ राजानं ।
ताकै पुत्र है भलौ, सूरजिमल गुणधाम ।।८।।

तेजपुंज रवि है भलो, न्यायनीति गुणवान,
ताको सुजस है जगत मे, तपे दूसरो भान ॥
तिनह जु नगर बसाइयो, नाम भरतपुर तास ।
सा राजा समदिष्टि है, पर विच्यार उपवास ॥

Mannā Lāla, a scholar of Jaipur wrote "Caritrasāra" in the year 1814 A D and at the end of the, work he describes Jaipur as follows —

तहा सवाई जयपुर नाम, लसत नगर रचना अभिराम ।
बहु जिन मन्दिर सहित मनोग्य, मानु सुरगण बसने जाग्य ॥४॥
जगतसिंह राजा तसु जान, कंपत अरिगन करे प्रनाम ।
तेजवत सवतन विशाल, रीझत गुनजन करत निहाल ॥५॥

Jagat Rām, the writer of 'Padmanandi Panca-vinsati' writes about Aurangzeb —

नवखंड मे जाकी आन, तेजवत दीपै जिम भान ।
राज करे श्रीअवरगसाहि, जाके नही किसी परवाहि ॥

Lohaṭ a famous poet of Hindī literature completed his Yasodhar Caupai in the year 1664 A D He gave some description of the Rāja of Būndī named Bhāvsingh in the following way —

बूंदी इन्द्रपुरी जखिपुरी कि कुवेरपुरी,
रिद्धि सिद्धि भरी द्वारिका सी धरी घर मे ।
धोलहर धाम घर घर मे विचित्र वाम,
नर कामदेव जैसे सेवे सुखसर मे ।
वापी वाग बारूण बाजार वीथी विद्या वेद,
विबुध विनोद बानी बोले मुखि नर मे ।
तहाँ करै राज भावस्यघ महाराज,
हिन्दुधर्म लाज पातिसाही आज कर मे ।

There are hundreds of the references in the Prasastis of the texts written by the Jaina authors

Apart from the historical references about the rulers, there is a material for the Jaina Devāns and Administrators of States like Jaipur, Jodhpur Bīkāner, Udaipur and Būndi Jainas occupied high posts in the States and always remained

loyal to their Rulers The Devāns and Administrators served the Rulers not only in the time of peace and prosperity but also in the time of war and troubles

For the history of some ancient cities and towns not only of Rājasthān but also of India, the manuscripts preserved in these bhandārs, can supply material because in the most of the praśastis the names of the cities and towns are invariably mentioned and some descriptions supplied

LITERARY CENTRES

The rulers of Rājasthān States took great interest in literature and patronised poets and scholars. Cāranas and Bhāts who were court poets created poetic literature In the States there were Grantha Bhandārs or Pothīkhānās established by these rulers Such bhandārs are of great importance and exist in Jaipur, Alwar, Udaipur & Bīkāner etc The capitals of these States were the literary centres as the prominent scholars used to live in the Darbārs of these Rājpūt rulers In the ancient time the cities like Campāvati, Toḍārāisingh, Mālpurā, Cittor, Nāgaur, Mertā, Āmer, Ranthambhore, Mānḍalgarh and Kumbhalgarh etc were main centres

But apārt from these libraries patronised by the rulers, there were several literary centres which were related to Jainas These literary centres were generally called the Grantha Bhanḍārs where the work for writing of new works and copying out the old ones used to be done by the scholars These Grantha Bhanḍārs or literary centres were under the spiritual heads of Jaina Church or Scholars of high calibre Jaisalmer Nāgaur, Ajmer, Bārān, Fatehpur, Āmer, Kotāh, Ranthambhore, Dūngarpur were the centres under the Bhaṭṭārakas or Jatīs while the Bhanḍārs of Sāngāner, Jaipur, Būndī, Campāvati, Udaipur and Sāgwārā were under the scholars who were generally requested by the house-holders to compose works for the laity

These Grantha Bhanḍārs remained the centres of literary activities of many scholars Padmanandi, Harisena (10th Century) Hari Bhadra Sūri, Āsādhar (13th century), Bhattāraka Sakal Kīrti (15th century), Bhuwan Kīrti (16th centuty), Śubha Candra (16th century), Rājmalla (16th century), Todarmal (18th century), Jaya Candra (19th century) and hundreds of others composed new works sitting in these bhandārs. The work of copying out the manuscripts was also continuously done for years together in the bhandārs of Ṭodārāisingh, Mālpurā, Jaisalmer, Nāgaur, Ajmer, Āmer, Campāvati etc We shall now give a short description of the literary centres which flourished in the past but at present have no grantha bhandārs or have small and insignificant collections

ĀMER

Its real name was Āmbara[1] which is said to have been founded by Ambārisi son of Māndhātā It is also said that Āmer is a corruption of Ambarişanagar The other name of the old city is Ambāvati Mahātmā Dhanrāja used the same word in his Praśasti of, Karma Kāṇḍa written in the year 1700 According to the 'Āmer Rājās Paṭṭāvali[2]', it was made a capital in the year 1192 A D by Rāja Kilān It was also famous by the name of Āmragarh During the reign of Rājā Mānsingh it acquired a prominent place in the Rājpūt States Rāja Mānsingh made Dilārāma Garden at the foot of Āmer Palace or Fort There is a temple of Kālī who was brought by the same Rāja from Bengal and which is also famous by the name of Ambā

Āmer remained also a centre of Jainas There are 8 old Jaina temples in the city and temple of Neminātha called Sāmwalā Bābā kā Mandir is the oldest one A Grantha Bhaṇḍār was also established when the temple was constructed It developed in the time of Bhaṭṭāraka Lalit Kīrti (16td century) In the year 1559, Pāndāva Purāna[3] was copied by Śāh Nemā and presented to Maṇḍalācārya Lalit Kīrti There are several manuscripts in the Grantha Bhaṇḍār of Āmer, Jaipur and other places which were copied in this city Some of the manuscripts copied in this city are as follows —

(1) In the year 1554 A D Jindatta Carita[4] of Paṇḍit Lakhu was copied Rājas Bhārmalla was then the ruler of the city

(2) Harivansa Purāna[5] was got copied by Shrimati Khemi for the presentation to Mandalācārva Lalit Kīrti in the year 1559 A D Rājā Bhārmalla was the Ruler of the city

(3) Vadhamān Kathā[6] of Jaymitrahala, an Apabhramśa poet, was copied in the year 1598 A D in the Neminātha Jaina temple Rāja Mān Singh was the Ruler of Āmer at that time

(4) In the year 1640 A D Samayasāra Kalśā[7] was copied under Mahārāja Jaisingh

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1 Arch Survey Report Vol 2

2 Prasasti Sangrah—Āmer Śāstra Bhaṇḍār, Jaipur 8

3 to 5 Ibid

6 Grantha Bhaṇḍār, Jaina Temple Pāṭodī, Jaipur

7 Ibid

Not only where the manuscripts copied but there had been Scholars who contributed several works to this city Bihārilāl, a famous Hindī poet wrote Bihārī Satsai in the Āmer City Nemicandra composed Harivansapurāna in the year 1712 A D in Hindī He describes Āmer in the following manner —

> अवावती गढ सोभिता, गिर विच वसै अपार ।
> कोट बुरजि अरु कांगुरा; दरवाजा बहु सार ॥३॥
> बाजार सोहे चौपडि तणा, विविध वस्त्र अपारतो ।
> पाटवर भरिया सर्व, मणि माती परवारतो ॥४॥
> कोनग गोमा वरणइ, गली गली सोभो बाजारनो ।
> अन धन कपडा न्यो भर्या, भरि वेचे ने माल आइतो ॥५॥
> महिला की पकति सोभिति, सप्त भूमि उपरि विस्तार तो,
> मैडी चौबारा अति घणा, नर नारी देवकुमार तो ॥६॥

—Āmer Śāstra Bhanḍār–Jaipur

Ajayarāja was the another poet who wrote more than 20 works in Hindī He was 18th century poet In his Neminātha Caupai (1741 A D) he gives a beautiful description of Āmer —

> अजयराज इह कीयो वखाण, राज सवाई जयसिंह जाण ।
> अवावती सहरे सुभ थान, जिन मन्दिर जिम देव विमाण ।।
> नीर निवाण सोहे वन राई, वेलि गुलाव चमेली जाइ ।
> चपो मरवो अरु सेवति, यो हो जाति नाना विध कीती ॥
> बहु मेवा बहुविधि सार, वरणत सोहे लागे वार ।
> गढ मन्दिर कछु कह्यो न जाय, सुखिया लोग वसै अधिकाइ ।
> तामे जिन मन्दिर इम सार, तहा विराजे श्री नेमिकुमार ।
> स्याममूर्ति सोभा अति घणी, ताकी वोपमा जाइ न गणी ॥

Dīpa Canda Kāslīwal was a Hindī prose writer of 18th century He lived Sāngāner for some time but afterwards he left that city and began to live in Āmer He completed his Cidavilāsa in the year 1723 A D at Āmer He mentioned the same at the end of the work —

यह ग्रन्थ दीपचन्द साधमी कीनो है वास सागानेर । आमेर मे आये तब यह ग्रन्थ कियो सवत् १७७६ मिति फागुण वुदी पचमी को यह ग्रन्थ पूर्ण कियों ।

The other poets and scholars related to Āmer City are Surendra Kīrti (17th century), Khusāla Cand Kālā (18th century), Thānsingh (18th century) and Devendra Kīrti (18th century)

Thānsingh in his "Subudhi Prakāsa" wrote the following description of Āmer City —

तामधि अवावर्ति पुरसार, चौगिरदा पर्वत अधिकार।
वस्ती तल ऊपरी साघनी, ज्यौं दाडिम बीजन तैं बनी ।।
ताको जैसिंघ नामा भूप, सूरजवंस विपै जु अनूप।
न्यायवंत बुधिवंत विसाल, परजापालक दीनदयाल।

Bhaṭṭāraka Surendra Kīrti wrote Ādityavār Kathā a Hindī poem in the year 1687 A D, a manuscript of which is preserved in the Śāstra Bhanḍār of Jaina Tample Badhicand. The other Bhaṭṭārakas Jagat Kīrti and Devendra Kīrti were also great lovers of literature and some manuscripts which were got written on the initiative of these Bhaṭṭārakas are preserved in the Āmer Śāstra Bhandār, Jaipur

Nand Rāma was a non-Jaina poet He wrote a Paccīsi in the year 1667 A D in the Āmer City. He gave his own description in the following lines —

नंद खंडेलवाल अवावर्ति को वासी।
सुत बलराम गोत है रावत, मत है कृष्ण उपासी ।।२४।।

Āmer remained the centre of Bhaṭṭarakaś for a long time The first who established the Bhaṭṭāraka Gadi in the year 1665 A D was Surendra Kīrti[1] and the other two Bhaṭṭārakas sat on this Gadi also in Āmer

2 ĀVĀN

It is an old town in the Tonk District Previously it was a Jāgīr town In the sixteenth century this place was a literary centre of the Jainas Varānga Carita[2] of Bhaṭṭāraka Vardhamāna Deva was copied in the year 1527 A D In the year 1536 there had been a great Pratiṣṭhā ceremony of Jaina Tīrthankar Lord Neminātha under the guidance of Mandalacarya Dharmacandra There is a big inscription in Jaina temple of Mahārājā [Surya Sena of Solanki dynasty In it the names of the two princes namely Prathvi Rāja and Purana Malla have been mentioned On a small hill near town, three statues of Bhaṭṭaraka Prabhā Candra, Jina Candra and Dharma Candra were erected

1 Bhaṭṭāraka Paṭṭāvali—Āmer Śastra Bhanḍar, Jaipur

2 Āmer Śāstra Bhanḍār, Jaipur

Though it was an important centre there is no Grantha Bhanḍār at present in its temple, when its adjacent towns such as Dūni, Rājmahal and Uniyārā have some sort of manuscript collections It is possible that the manuscript written in the village might have been removed by the Bhaṭṭārakas to some other places.

3, BAIRĀṬH

It is a town 41 miles to the north of Jaipur City It was the capital of Virāṭa Rāja, King of the Matsya-deśa where five Pāndavas lived in hiding for one year The Pānḍu hill at Bairāṭh which has a cave called Bhimgupta, contains an inscription of Aśoka In the 16th century, there was here a great Hindī scholar called Panḍit Rājmall He composed Lāṭī Samitā on the request of Sāhu Phamen. At the same time the elder brother of Sāhu Phamen constructed a big Jaina temple.

तत्रायस्य वरो सुतो वरगुणो न्योताह्व सघाधिपो ।
येनैतेज्जिनमन्दिरस्फुटमिह मोत्तुगमप्येद्भुत ।।
वैराटनगरे निधाय विधिवत् पूजाश्च बह्वय कृत ।
अत्रामुत्र सुखमद स्वयशस स्तभसमारोपित ।।

—Lāṭī Samhitā p 73

And in the same temple Bhaṭṭāraka Somasena composed Rāma Purāna[1] in Śak Samvat 1656 in which he described the town in the following lines —

वैराटविषये रम्ये जितुरनगरे वरे मन्दिरे ।
पाश्वंनाथस्य सिद्धो ग्रन्थ शुभे दिने ।।

Manuscript of Gyānārnava was copied in the year 1619 A. D while Balbhadra Purāna of Raidhu Kavi, a work of Apabhramśa language, was copied in the year 1673 A D, by Śrī Prema Rāma on the request of Kusāl Singh. The first manuscript is in the Śāstra Bhanḍār of Jaina Tholia temple Jaipur while the latter one is in the Śāstra Bhanḍār of Jaina temple Pātodī of Jaipur

4 BŪNDĪ

Būndī is an old town of Rājasthān and is situated 20 miles west of Kotāh Būndī was the capital of former Būndī State. The area of Kotāh, Būndī and

1 Āmer Śāstra Bhanḍār, Jaipur

Jhalawar is called Hāḍauti Pradeśa For centuries the rulers of Būndī played a prominent part in this region and the mughal Empire

Bundī also remained a literary centre for a long time specially in 17th 18th, and 19th centuries Padmanābha, a Rājasthāni poet of 17th century has given a description of the city in his work Yaśodhara Caupai —

वूंदी इन्द्रपुरी जक्षिपुरी कि कुवेरपुरी,
रिद्धि सिद्धि भरी द्वारिका सी धरी धर मे ।
धौलहर धाम घर घर मे विचित्र वाम,
नर कामदेव जैसे सेवे सुखसर मे ।
वापी,बाग वारूण,बाजार बीथी विद्या वेद,
विवुध विनोद वानी वोलै मुखि नर मे ।
तहा करै राज राव भावस्यघ महाराज,
हिन्दु धर्म लाज पातिसाहि आज कर में ।

Dilā Rāma was another Jaina Hindī writer of the 18th century He wrote a description of Bundī in his Dilā Rāma Vilās[1] and Ātmadwādasi[2] which was completed in Samwat 1768 (1711 A D) as follows —

वन उपवन चहु नदन से मधि, गिर मेर नदी गग सम सोभहि बढावति ।
अतुल विलास मे वसय सवै धनपति धन भोन भोंन रमातियें गावति ।
महल विमान समा सुगमधि राजै, राव बुद्ध छद जिम जाके निति लछिमआवती ।
ग्रन्थनि मे सुनियन नैननि को अभिलास, पूंजत लखै ते ऐसी वूदी अमरावती ।।

Dilā Rāma in his next work "Vrat Vidhāna Rāso[3]" a work of describes 1710 A D the city in the following way —

अहो वूदी,जी नग्र हाड तता थान राज करे वुधसिह कुल भानु ।
पौन छत्तीस लीला करे। गढ अरू कोठ वन उपवन वास ।
महल तलाब देवल छत्रां, श्रावक धर्म चले बहु भांय ।।

In the end of the 18th century there was again a poet named Hīrā who composed Nemi–Vyāhalo in the year 1791 A D At the end of his work he has written some lines about Būndī which run as follows —

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1 Āmer Śāstra Bhanḍār, Jaipur

2 to 3 Ibid

सरल अठारासै परमाण, ता पर अडतालीस वखाण ।
पौष कृष्ण पाचै तिथि आण, वार वृहस्पति मन मे आण ।।
बूंदी को छै महा सुभथान, तामे नेम जिमालय जान ।
ती मध्ये पडित वर भाग, रहै कवीश्वर उपमा गाय ।।

Apart from the original works, copies of several works were made. Manuscript of Samyaktva Kaumudi was copied in the year 1503 A D It was called by the name of Vrandāvati capital of Hāda Rājputs in a manuscript of Gyāna Sūryodaya Nātaka preserved in Āmer Śāstra Bhandār, Jaipur, Ātmānusasan was copied in the year 1791 A D in Neminātha Jaina temple Some of the manuscripts which were copied in the Būndī City are as follows —

S No	Name of Manuscripts	Language	Year
1	Rāma Vinoda	Hindī	1673 A D.
2	Carcāsāra Sangrah	„	1677 „
3	Rāmapurāna by Somasena	Samskrit	1800 „
4	Samavasarana Pūjā	Hindī	1810 „
5	Sudarsana Carita by Vidyānandi	Samskrit	1816 „
6	Ādipurāṇa by Sakalkīrti	-do-	1853 „
7.	Yasodhra Carita	-do-	1854 „
8	Nemi Purāna by Bhāgacanda	Hindī	1904 „

From the manuscripts found in the Śāstra Bhandār, it appears that in the past the city remained a great literary centre There was every facility for scholars to write and copy out manuscripts For this work the temples of Nāgadī (Neminātha) and Ādinātha were the main centres as in the Grantha bhandārs of these temples, implements for copying out the manuscripts have been found

5 RANTHAMBHORE, ŚERGARH AND SAWĀIMĀDHOPUR

The fort of Ranthambhore was a centre of literary activity from the very beginning There were several Jaina temples and one of them still exists there The image of this temple is considered to be of the 12th century of Vikram Era There is no Śāstra Bhandār at present but the copies of the manuscripts available in other Grantha bhandārs show that in the past this fort was a centre of literary

activity Jinadatta Carita, an Apabhramsa work of Lākhu, was copied here in the year 1549 A D in Śāntinātha Jaina temple of the fort and presented to Bhaṭṭāraka Lalit Kīrti Khidarkhān was then the Governor of the fort The manuscript is preserved in the Grantha bhaṇḍār of Jaina Ṭholiā temple Brahma Rāymall a famous Hindi poet of 16th century wrote Srīpāla Rasa in the year 1583 A D According to him the Ranthāmbhore[1] was full of wealth in the time of Akbara, Emperor of Delhi In this work he describes Ranthambhore in detail. Paṇḍit Jinadāsa lived near the Ranthambhore fort and wrote Holī Carita[2] in the year 1551 A D

Gachācāra Sūtra was copied in the year 1587 A D by Pūranamal Kāyastha in the fort The manuscript is at present placed in the Śāstra Bhaṇḍār of Sūrat

After Ranthambhore, Sawaimādhopur was founded by Mahārājā Sawāi Mādhosingh in the year 1768 A D and the population which was previously on the fort settled down under the foot of the fort which is about 10 miles from here Campārāma a Hindī scholar translated Bhadra Bāhu Carita in Hindī in the year 1811 A D He refers to himself[3] at the beginning of the work

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1 हो रणथंभमर सोभो कविलास, भरिया नीर तान चहुपास ।
बाग बिहर वावडी घणी हो, धन कन सपत्ति तणो निधान ।
साहि अकबर राजह हो, सोभा घणी जिसो सुर पान ॥२॥

2 श्री रणस्तमसद्दुर्गे समीपस्थे मखप्रदे ।
नानावृक्षै समाकीर्णे सरोभि- सरुजैस्तथा ॥५८॥
जिनागारयुते रम्ये नवलक्षपुरे शुभे ।
वासिना जिनदासेन पडितेन सुधिमता ॥५९॥
दृष्ट्वा पूर्व्वकथामेकपचाशत ५१ श्लोकसयुता ।
पुरे सेरपुरे शातिनाथचैत्यालये वरे ॥६०॥
वसुखकायशीतासुमिते १६०८ सवत्सरेतथा ।
ज्येष्ठमासे सितेपक्षे दशम्या शुक्रवासरे ॥६१॥

3 देश ढूढाहड मध्यपुर माधव सूवस्थान ।
जगतसघ ता नगरपति, पातल राज महान ॥३॥
तहा वसै इक वैश्य शुभ हीरालाल सुजान ।
जाति श्रावक न्याति मे, खडेलवाल शुभजान ॥४॥
गोत मावसा फुनि धरे, परम गुनी गुण धाम ।
तिनके अति मति दीन सुत उपनो चपाराम ॥५॥

The place near Ranthambhore was also called Sherpur or Shergarh Some population pertaining to the fort also lived under the foot. Bhāvasangrah[1] was copied in the year 1552 A D while Holi Reṇuka Carita[2] was copied in the year 1551 A D by Sah Karmana and presented to Ācārya Lalit Kīrti

In the manuscript of Pārśwanātha Cariu[3] of Srīdhar, Sherpur has been called as the Branch of Ranthambhore fort Thus the Ranthambhore fort and its adjacent areas which are called Shergarh and Sawāimādhopur remained literary centre for many years

6. CĀKSŪ

Cāksū which was famous by the name of Campāvati in the ancient times remained a great centre of learning for a long time Under the Solanki Ruler Rāmacandra and the feudatory ruler of Sangrāma Sinha it remained the seat of learning and Jaina literature flourished exceedingly. The earliest manuscript which was copied in Campāvati belongs to the year 1461 A D. There are hundreds of the manuscripts which were copied here, are at present available in the various Bhandārs of Rājasthān It was the birth place of the several scholars and poets. Nathmal, a Hindī, poet of 17th century describes city in his 'Vanka Cora Dhandatt Kathā[4]' as a prosperous town.

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1 Āmer Śāstra Bhanḍar, Jaipur

2 Śāstra Bhanḍār Jain temple Pāṭodi, Jaipur

3 Āmer Śāstra Bhanḍār, Jaipur

4 Śāstra Bhanḍār, Ṭholiā Jaina temple, Jaipur

पढसी सुणसी जे नर कोय, क्रम क्रम ते मुक्ति ही होय ।
सहर चाटसू सुवस वास, तिहपुर नाना भोग विलास ।।२७७।।
नवसे कूवा नवसे ठाय, ताम पोखरी कह्या न जाय ।
तामे वडो जगौली राव, सबै लोग देखण को भाव।।२७८।।
पैंडीत माहि वणी चौकोर, नीर भरे नारी चहु ओर ।
चकवा चकवी केल कराहि, वाधिक ताहि नही दुख दाय ।।२७९।।
छत्री चौंतरा बैठक घणी, अर मसजद तुरका की वणी ।
चहु धा रूप वृक्ष चहु छाय, पथी देखि रहे बिस्माय ।।२८०।।
चहुधा घाट अधिक बणाय, पीवै सग वछा अर गाय ।
सहर वीचि तें कोट उनग, ताहि वुरज अतिवणी सुचग ।।२८१।।

Contd

Vūca Rāja a famous Hindī Jaina writer of the 16th century who also wrote more than 10 works in Hindī lived here some time The manuscript of Samyaktva Kaumudī[1] was presented to him by Śrāvaka Kāmā and his wife Karmāde in the year 1525 A.D

In Samvat 1583 (1526 A D) Candra Prabha Carita[2] of Yasah Kīrti was copied in this town then known as Campāvati Rānā Sangrām Singh stated to be the ruler and Rao Rāma Candra as an Administrator This manuscript exists at present in Āmer Sāstra Bhandār, Jaipur

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(4) Contd

चहु घा खाई भरी सुभाय, एक कोस जाणी गिरदाव ।
चहु घा बणे अधिक बाजार, वसै वणिक करै व्यापार ।।२८२।।
कोई सोनो रूपो कसै, कोई मोती माणिक लसै ।
कोई वेचे टका रोक, केई बजाजी रोका ठोकि ।।२८३।।
कोई परचूना वेचे नाज, केई एकठे मेले नाज ।
केई उधार दाम की गाठि, केई पसारी माडे हाटि ।।२८४।।
च्यार देव ए जिणवर तणा, ता महि बिंब वढो अति घणा ।
करे महोछे पूजा सार, श्रावक लीया सब आचार ।।२८५।।
वाई जती रहण को जाव, उनही हार दीजै करि भाव ।
और देहुरे वैसनु तणा, वस करै मगला आपणा ।।२८६।।
नौरगसाहि राज ते घरे, पौण छतीसो लीला करे ।
कहु चौवा चदन महकाय, कहू अगरजा फल विसाय ।।२८७।।
नगर नायका सोभा धरे, पानु नवु रचित बोली करे ।
अैसो सहर और नही मही, दुखी दलिद्री दीसे नही ।।२८८।।
हाकिम से मदारखा सही, और जोर कोउ दीसै नही ।
पाले परजा चाले न्याय, सीलवत नर लाभ कहाय ।।२८९।।
सवत् सतरासै पचीस, अषाड वदी जाणो वर तीज ।
वारज सोमवार ते जाणि, कथा सपूण भई परमाण ।।२९०।।
पढसी सुणसी जै नर कोय, ते नर स्वर्ग देवता होय ।
भूल चूक कही लिखयो होय, नथमल क्षमा करो सब कोय ।।२९१।।

1 सवत् १५८२ वर्षे फाल्गुण सुदी १४ शुभदिने श्रीमूलसघे बलात्कारगणे सरस्वतीगच्छे नद्याम्नाये श्रीकुन्दकुन्दाचार्यन्वये भट्टारक श्री पद्मनन्दिदेवातत्पट्टे भट्टारक श्री शुभचन्द्रदेवातत्पट्टे भट्टारकजिनचन्द्रदेवातत्पट्टे भट्टारक प्रभाचन्द्रदेवा दाम्नाये चपावतीनामनगरे महाराव श्री रामचन्द्रराज्ये खडेलवालान्वये इद शास्त्र लिखाप्य कर्मक्षयनिमित्त ब्रह्मवूचाय दत्त ।

2 Āmer Śāstra Bhandār, Jaipur

There is another manuscript of Sāgār Dharmāmrata[1] in the Śāstra Bhandār of Jaina Terāpanthi temple Jaipur which was copied in Samvat 1585 (1528 A D) This manuscript also gives the same information about the city But in the manuscript of Vaddhamāna[2] Kahā which was copied one year earlier than the manuscript of Sāgār Dharmāmrata, the ruler's name is Rāma Candra Solanki

Cāksū was a literary centre in which there was a good arrangement for copying out the manuscripts and thus the town was the centre place of scholars. In the 15th, 16th and 17th century, several manuscripts were written and sent to various places of Rājasthān Some of the manuscripts which were copied in this town are follows —

(1) Upāsakādhyayan[3] of Vasunandi was copied in Samvat 1623 (1566 A D) *At this time the town seems to have come under Āmer as* name of the Ruler has been named as Bhārāmalla

(2) Sat Pāhud[4] with the commentary of Śrutasāgar was copied in the year 1537 A.D The manuscript exists at present in the Āmer Śāstra Bhandār, Jaipur This was also got written by Nāthamal

(3) After eight years the above work[5] was again copied in 1545 A D in the Pārsvanātha temple under the guidance of Mandalācārya Dharmacandra

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1. मडलाचार्य श्रीवर्मचन्द्राम्नाये खडेलवालान्वये चपावतीवास्तव्ये रावश्रीरामचन्द्रसोलकीराज्ये पाटणी गोत्रे साह कान्हा इद शास्त्र लिखापितं ।

2 सवत् १५८४ वर्षे चैत्र सुदी १४ शनिवारे पूर्वनक्षत्रे श्री चपावतीकोटे श्री सग्रामस्य राज्ये राइ श्री रामचन्द्रराज्ये ।

3 सवत् १६२३ वर्षे पोष वुदी २ शुक्रवासरे श्री पार्श्वनाथचैत्यालये गढचपावतीमध्ये महाराजाधिराज श्रीभारमलकछवाहाराज्ये श्रीमूलसघे वलात्कारगणे सरस्वतीगच्छे कु दकु दाचार्यन्वये एतेपा मध्ये इदं शास्त्र लिखापित शीलशालिनी देवगुरूभक्ति बहूश्रीजैसिरी अर्जिका श्रीमुक्तिदत्त ।

4 सवत् १५६४ वर्षे महासुदी २ वुधवारे श्रवणनक्षत्रे श्रीमूलसघे बलात्कारगणं धर्मचन्द्रदेवाम्नाये खडेलवालान्वये चपावतीनगरे राठौडवशे रावश्रीवीरमराज्ये व्राकलीवालगोत्रे स० तीकी भार्या दूनी पुत्र नथमल इद शास्त्र लिखापित ।

5 सवत् १६०२ वर्षे वैशाख सुदी १० तिथौ रविवासरे उत्तराफाल्गुननक्षत्रे राजाधिराजशाहआलम राज्ये नगरचपावतीमध्ये श्रीपार्श्वनाथचैत्यालये श्रीमूलसघे नद्याम्नाये बलात्कारगणे सरस्वतीगच्छे भट्टारकश्रीकु दकु दाचार्यान्वये भट्टारकश्रीपद्मनन्दीदेवास्तत्पट्टे भट्टारकश्रीशुभचन्द्रदेवा स्तत्पट्टे भट्टारकश्रीजिनचन्द्रदेवास्तत्पट्टे भट्टारकश्रीप्रभाचन्द्रदेवास्तत् शिष्यमडलाचार्य श्री धर्मचन्द्रदेवास्तदाम्नाये खडेलवालान्वये ।

(4) Śrīpāla Carita[1] of Pandit Narsena was written by Vidyā Bhuṣaṇa in Samvat 1632 (1575 A D) The city has been named both as Cātsu and Campāvati

(5) Dharma Praśnottora Śrāvakācāra[2] was copied in Samvat 1633 (1576 A D) in Ādinātha Jaina temple Mahārāja Bhagwāna Dāsa of Āmer has been stated as a Ruler

7 SĀMBHAR

Sāmbhar is a very old city in Rājasthān It is situated at a distance of 7 miles from Phulera Junction in the Ājmer Division of Rājasthān, It was the capital of Sapāda Lakśa[3] and was called Śākambhari It is situated on the lake side, now a days is known by the name of Sambhar Lake It was under the Cauhāna Rājpūts till the 12th century[4] It remained a great political centre for about one thousand years and when Prithavi Rāja III was defeated by Mohammad Ghorī, it ceased to be an independent State and fall successively into the hands of different rulers Before the formation of Rājasthān it was under Jaipur and Jodhpur States

In the 17th century there had been one Hindī Scholar Śāh Lohat who composed Yaśodhar Caupai[5] in Samvat 1721 (1664 A D) He gave some description of Sāmbhar in the end of his book which runs as under —

श्रीमागस्यघ हिन्दवानपति, छत्रतिलक सुभ सिरघस्यौ ।
सामरि नरेस राजे तखत, बखत दसु दिसउ धरघो ॥८॥
मही प्रहोल मेर सम राव, दिन दिन वधौ चौगिनी भाव ।
चद सूर घर सेप महेस, तौ लग राज भोगवो देस ॥९॥
घर घर वृधि वधावा होइ, कान पड्यो नविसुन जे कोई ।
तिनके राज सुखी सब लोग, जानैं पान फूल रस भोग ॥१०॥

In the Samvat 1786 (1729 A D) Ādipurāna[6] of Jinasenācārya was copied by Ghisīlāl,

1 Āmer Śāstra Bhandār, Jaipur
2 Ibid
3 Rājputānā kā Itihāsa by G S Ojha p 2
4 Praśasti of Harṣanātha Mandir of Śekhāwati of 973 A D
5 Āmer Śāstra Bhandār, Jaipur
6 Ibib

8. SĀNGĀNER

Sāngāner, an old town of the former Jaipur State is 8 miles from Jaipur City Before the foundation of the Jaipur City, it was a prominent business and literary centre of Rājasthān It remained under the Rulers of Āmer. There is a Jaina temple called temple of Sanghījī which was constructed in the 12th century This temple was a seat of literary activity There were also other Jaina temples, manuscripts of which were transferred to Śāstra Bhandārs of Jaipur

From 16th to 19th century the town remained a centre of literary activity It was the birth place of several poets and scholars such as Khuśāl Canda Kālā (17th century), Jodhrāja Godīkā (17th century) Kiśana Singh (18th century) etc etc Brahma Rāymalla, a 16th century poet, settled down here and composed some Hindī works He describes Sanganer in his Bhavişya Datta Kathā about as under —

देश ढूढाहड सोभा घणी, पुजै तहा आलि मण तणी ।
निर्मल तलै नदी वहु फिरे, सुख से वसै वहु सागानेरि ।
चहु दिसि वण्या भला बाजार, मरे पटोला मोती हार ।
भवन उत्तु ग जिनेश्वर तणा, सौभे चदवा तौरण घणा ।
राजा राजै भगवतदास, राजकवर सेवहि वहुतास ।

Kishan Singh, a poet of 18th century lived here and wrote Kriyā Koşa[1] in the year 1727 A D His other works are Punyāsrava Kathā Koşa, and Caubisa Dandaka, etc Poet Hemarāja also lived here for some time and after-wards he went to Kāmā where he composed Dohā Śataka.

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1 सत्रहसै सवत् चौरासिया सु भादो मास,
वर्षा रिति श्वेत तिथि पुन्यो रविवार है ।
सतिविषा रिषि प्रति नाम जोग कुम,
समिस्यघ को दिन समूहरत अति सार है ।
ढूडारह देश जान वसै सागानेरि थान,
जैसिह सवाई महाराज निति धार है ।
ताकै राजसमै परिपूरण की इह कथा,
भव्यन के हिरदै हुलास देनहार है ॥

In the 17th century Jodhraja Godikā was a prominent scholar He wrote more than 10 works in Sāngāner He wrote a good description of Sāngāner[2] in his Pravacanasār (1669 A D)

The town was also centre of social reforms The Terāpanthī sect among the Digambaras flourished here under the patronage of Amarcanda Godīkā. Pannālāl who wrote Terā Pantha Khāndān, described the beginning of Terāpantha in the following way –

पहले एक दिगबर जानो, तातैं श्वेताम्बर निकसानो।
तिन मे ईकमि मई अति भारी, सो तो सब जानत नरनारी ।
ताही माहि बहुमि अब करके, तेरहपथ चलायो अडि के ।

9 SĀGWĀRĀ

Sāgwārā is a town in the Dūngarpur District and is situated 26 miles south-west of the Dūngarpur City It was the seat of the Jainas in that area and the Rulers of Dūngarpur were the patrons of Jaina religion Dūngarpur and Sāgwārā were therefore centres of the Jaina literary activity. The installation ceremony[1] on Bhaṭṭāraka Gādī of Bhaṭṭāraka Dharmakīrti was performed here He wrote Praśnottara Srāvakācāra, Pārśva Purāna Sukumāla Carita and Mūlācāra Pradīpa etc Bhaṭṭāraka Sakal Kīrti[2] composed Ādinātha Purāna here

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1 सत्रहसै छवीस सुभ, विक्रम साक प्रमान ।
अरू भादो सुदि पचमी, पूरन ग्रन्थ वखान ।।
सुनय धरमहि सुख करन, सवन भूपनि सिर भूप ।
मागम्यघ जयस्यघ सुव, रामस्यघ सुख रूप ।।
ताकै राज सु चैन सौ, कीयो ग्रन्थ यह जोध ।
मागानेरि सुथान मे, हिरदे धारि सुबोध ।।
जौ कहू मेरी चूक ह्वै, लीज्यो सत सुधारि ।
वरण छद को देखि क, गुण औगुण सुविचारि ।।
यहा मिश्र हरिनाम जी, रहौ सदा सुख रूप ।
ताकी सगत जो करी, पायो काव्य सरूप ।

1 Bhaṭṭāraka Paṭṭāvali of Śāstra Bhandār, Udaipur

2 Sakal Kīrti Rāsa of Śāstra Bhandār, Udaipur

Bhattāraka Śubha Candra wrote his Pāṇḍava Purāṇa[3] in the year 1551 A D in this city Besides several manuscripts which were copied in Sāgwarā are at present preserved in the various Grantha Bhaṇḍārs. Some of the manuscripts written in this town, are as follows —

(1) Jīwandhar Rāsa[1] was copied in the year 1582 A D by Brahma Śekhar for his own reading.

(2) Śabdārnava Candrikā[2] of Bhaṭṭāraka Devendra Kīrti was copied in the year 1556 A.D by Brahma Tejapāla.

(3) Ṣadāvaśyak was got written by some Guna Candra in 1582 A D for his own reading

(4) There is a manuscript of Harivanśapurāna in Udaipur Grantha Bhaṇḍār which was written here in the year 1628 A D A Gutakā now in Śāstra Bhaṇḍār, Ajmer was also written here in 1635 A Ḍ

A letter[3] of historical importance was written in the year 1596 A D by Ācārya Guna Candra. Another such letter[4] was written by the same Ācārya in which it is mentioned that Ācārya Sakal Candra established the Bhattāraka Gādi in this town

10 MERTĀ

Mertā is an old town of Rājasthān In Samskrit it has been named as Mandāntak. According to the inscription of Vikram Samvat 894 Mertā was made a capital by the 8th predecessor of Nāgabhatta of Bāuk who was ruler of Māndava There are two inscriptions of the 12th century here Though they are newly constructed but some of the images installed there are of the 14th century. Several manuscripts were written here and at present they exist in the various Bhaṇḍārs Some of them are as follows —

(1) Harivanṣapurāna of Jinasenācārya was copied in the year 1516 A D. This is at present in the Grantha Bhaṇḍār of Jaina Temple, Pātodī, Jaipur

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1 Āmer Śāstra Bhaṇḍār, Jaipur

2. Śāstra Bhaṇḍār Sambhavanātha Temple, Udaipur

3 to 5 Ibid

(2) In the year 1535 A D Ṣaṭkarma Granthāvacūri was copied in Mertā city Rājādhirāja Viramdeva was the Ruler at that time The manuscript is at present in the Parśvanātha Gyāna Bhandār Pāṭān

(3) Anuvrata Ratna Pradīpa[1] was written in the year 1538 A D by Muni Punya Kīrti Mālde Rathore was the Ruler at that time

(4) Nandī Sūtra was written in the year 1572 A D by Caudhari Jodhpurā and at present exists in the Khambhāta Bhaṇḍār

(5) Saubhāgya Pancami Kathā[2] which was composed by Kanak Kuśala and was revised by Pandit Padma Vijay and Bhīma Vijay in the year 1598 A D was copied in the same year by the three scholars at the request of Vinajung Sundar

(6) Samyaktva Kaumudi was written in the year 1554 A D by Gyāna Tilak pupil of Karma Tilak for himself This manuscript is at present in the Āmer Śāstra Bhaṇḍār Jaipur

(7) Vaiyākarana Bhuṣanam[3] was written in the year 1770 A D by Sundar Vijay and Mahipāla Carita[3] was also copied in the year 1738 A D

The City was also known by the name of Mertā Garh and has been referred to by the same name in many manuscripts, two of which are as follows –

(1) Risi Prakaranam[4]—it was written in the year 1551 by Caritrodaya

(2) Dīwālī Kalpa[5] was copied by Muni Jaysingha in the year 1619 A D

Thus from the above references it may be stated that Merta was once remained a great literary centre

EDUCATIONAL CENTRES

The importance of the Jaina Grantha Bhaṇḍārs is not only from the historical and literary point but they are equally important from the educational point also These Grantha Bhandārs were great educational centres also In the big

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1 Śāstra Bhaṇḍār, Chāni

2 to 4 Ibid

5 Brihad Gyana Bhaṇḍār Jaisalmer

centres like Āmer, Ajmer, Jaisalmer, Nāgaur, Sāgwāra, Bīkāner, there were arrangement for imparting education to the adults and children After primary education the students were taught Prākrit and Samskrit At least for every Jaina child, primary education was socially compulsory and after completing this education, the students used to read Grammar, Kosa, Kāvya, Dramas and boooks of Philosophy The books on Grammar, Kosa and Kāvya were not restricted to works written by Jaina authors only, but the famous books on Grammar like Sāraswata, Siddhānta Candrikā, Kātantra Rūpamālā etc were also read In lexicography, the books like Amar Koṣa and Nāmamālā of Dhananjaya were taught[1] In the Kavya literature, the Kāvyas written by poets like Kālidāsa, Bhārvi, Harśa etc were often studied

In this respect the services of Bhaṭṭārakas like Śubha Candra[2] (1393 to 1450 A D), Jina Candra (1450 to 1514 A D), Prabhā Candra (1514 to 1523 A D), Sakal Kīrti (15th century), Śubha Candra, (16th century) Gyāna Bhūsana (16th century), Devendra Kīrti (17th century) etc are remarkable They were the main propogators of education Under each of them there were hundreds of students getting education Like Bhaṭṭārakas, Ācāryas also rendered same services towards 'enhancement of education' There were hundreds of students under Ācārya Hema Candra receiving the education on various subjects There was no systematic or classwise education but the students were educated on the basis of books

In the Grantha Bhanḍārs, there are thousands of manuscripts which were presented to their Heads, so that they may be used by the students. Some of them are given below —

(1) Candra Prabhā Carita[3] of Śubha Candra was presented to Ānanda Rāma for Bhagwāndāsa, the pupil at the Śāstra Bhanḍār of Lālsot in the 18th century

(2) Jīwandhar Carita[4] of Śubha Candra was presented to Pandit Padāratha for his study in the year 1579 A D at Sānkhanā Village by Sekha, son of Śāh Udā

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1 The History of Rājputānā by G S Ojhā Vol I p 20

2. Bhaṭṭāraka Sampradāya by V P Johrapurkara

3 Āmer Śāstra Bhanḍār, Jaipur Praśasti Sangrah p 8

4 Ibid p 15

(3) Pradyumna Carita of Som Kīrti was written by Ācārya Devendra Bhūṣana for his own study and his pupils Dayā Candra, Vardhamāna Vimaldāsa, Daulati Rāma, Riṣabha Dāsa, Gulab Canda, Bhagwāndāsa, Vīra Dasa, Moti and Jagjiwan etc in the year 1667 A D The manuscript is available in the Āmer Śāstra Bhaṇḍār at present

(4) Paṇḍit Śiromani Keśodsāa got written from Shri Kāyastha Puranmala for his study, the manuscript of Bhaktamar Stotra Vritti[1] in the year 1579 A D.

(5) Padma Purāna of Raidhu was presented to one Jindo's wife by Śāh Agarmalla for her study The manuscript was written by Paṇḍit Keso in the year 1599 A D at Rohtak The manuscript is at present in the Āmer Śāstra Bhaṇḍār, Jaipur.

(6) Srāvakācāra of Laxmī Candra was copied by Naina Sāgar for the study of Kesāri Singh at the Śāstra Bhandār of Jaina temple Pāṭodī Jaipur.

(7) Yaśodhara Carita[2] of Brahma Jinadāsa was copied at Udaipur by Paṇḍit Rūpacanda for his own study in the year 1769 A D.

(8) Sāvaya Dhammadohā Panjikā[3] was written for the study of Paṇḍit Laxman in the year 1498 He was the pupil of Bhaṭṭāraka Malli Bhūṣanā

(9) Bharat Bāhubali Carita[4] in Hindī was written in Saka Samvat 1614 for the study of Sanghavi Bhojāni

In this way there are so many manuscripts which were written for the Sādhus and their disciples. This system of presentation of the manuscripts to the monks and the students continued for a long time and thousands of the manuscripts

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1 Āmer Śāstra Bhaṇḍār, Jaipur Praśasti Sangrah p 44

2 Āmer Śāstra Bhaṇḍār, Jaipur

3 Bhaṭṭārkiya Sampradāya p 197

4 Ibid p 286

had been collected only due to this system Thus we can say that the Grantha Bhaṇḍārs gave much help in the spread of education and at one time they remained the pillars of education

MATERIAL FOR ART AND PAINTING

The Grantha Bhaṇḍārs of Rājasthān are equally important for illustrated manuscripts The Jaina monks and Srāvakas both took great interest in beautifying the manuscripts They were the lovers of art and painting These illustrated manuscripts are useful for a study of the History of India miniature and paintings There are three kinds of illustrated manuscripts namely those of palm leaves, paper and cloth Besides these three main kinds, there are also wooden plates which have some coloured paintings Illustrated palm leaf manuscripts are found only in Jaisalmer Bhaṇḍārs while the other kind of illustrated manuscripts are found in several Bhandārs and mainly in the Bhandārs of Jaipur, Mozmābād, Ajmer, Nāgaur, Bharatpur, Baswā and Būndī. Though there is not a big number of the illustrated manuscripts yet the material which is found in these Bhandārs of Rājasthān are sufficient to establish the importance of the Bhaṇḍārs regarding paintings and miniature.

PALM LEAF MANUSCRIPTS

In preservation of early paintings on palm leaves, the Jaisalmer Bhandār is the foremost one Though this Grantha Bhandār was established in the 16th century the collection of the illustrated manuscripts throws light on the art of painting from the 12th to the 16th century There are 35 illustrations in all and the 2 illustrations which are related to Assembly Hall of Jinadutta Sūri clearly shows that the old system of paintings of Elora gradually developed further There are good many illustrations on the mixture of Budhistic and Jaina paintings The illustrations on the life of Lord Neminātha reveal that the painters of the 12th century were not limited to the paintings of the portraits only but they were expert also in making other paintings The most wonderful painting which has been found on the palm leaves relates to the illustration of Lotus Creeper The date of this painting must be about 12th century The system of this Patrika is just like the painting in Bharat and Bāhubāli Cand, but there is some special art in the ornaments In one of the paintings, two ladies are shown enjoying boating[1]

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1 Jaina Miniature of Western India

In the Jaisalmer Bhandār there is an illustrated manuscript of Kālikacarya Kathānak written on paper The painting of this manuscript are extra-ordinarily beautiful It contains folios only from 113 to 146 The folios from 1 to 111 relate to Kalpa Sūtra which is also fully illustrated One manuscript of Kalikācārya Kathā written in silver ink is also illustrated It has only 15 paper folios)

There is another copy of Kalpa Sūtra which is written in silver ink and is full of paintings A paper manuscript of Kalpa Sūtra written in golden is also fully illustrated This was written in 1467 A D In the Thaharuśāh Bhandār of Jaisalmer, these is one manuscript of Kalpa Sūtra on palm leaves which was written in the year 1462 A D It was copied by the Minister Vacakera

Besides the fully illustrated manuscripts following are the other illustrated plates which have been placed in the Jaisalmer Grantha Bhandārs —

1 There is one plate in which five ceremonies of Lord Mahāvīra have been depicted

2 There is one plate in two parts on which lives of all the 24 Tirthankaras have been illustrated

3 In one plate 'Jal Krīda' i e Water play has been shown This plate is important from the point of animal study In one portion of the plate fourteen dreams have been shown

4 There is a life history depicted on one plate relating to Lord Ādinātha It has been divided in two parts In one part Lord Ādinātha after refusal of presents of elephants houses and ladies has been shown accepting the juice of Sugar, cane only In the second part of the plate Kings like Nemi and Vinami are asking for wealth and money from Lord Ādinātha

The Bīkāner Grantha Bhandār also have some illustrated Patrikās written on scroks like Horoscopes There is one illustrated circular letter which is 72 ft in length and is preserved in the collection of Abhaya Jaina Granthalaya This gives complete description of the Udaipur City It has been prepared in an artistic way There are another two illustrated circular letters which were issued from Bikāner The first letter was prepared in the year 1744 A D In this letter a Parśwanātha Jaina temple has been painted with three Śikhars Zorawar Singh, the

Mahārājā of Bikāner has been also shown in the painting It is of 97½" x 9" size The other illustrated letter was written in Saṁvat 1798 (1741 A.D.). It is an invitation letter sent to Jina Saubhāgya Sūri The letter is 97 ft. in length and 11" in breadth. It is also a good painting

Besides these two Grantha Bhandārs mentioned above, other Bhandārs of Rājasthān also contain illustrated manuscripts written on paper, maps and other illustrated material on cloth and a few paintings on wooden plates A brief description of some of them is as follows —

(1) There is a manuscript of Ādipurāna written by Kavi Puṣpadanta in the 10th century. This manuscript was copied in the year 1404 A D On the 14th folio of this manuscript there is a painting of Marudevī, mother of Lord Risabha Deva, the first Jaina Tīrthankar seeing sixteen dreams The colour is still in good condition and it has been drawn on pure Indian style The manuscript is in the Āmer Śāstra Bhanḍār, Jaipur

(2) The other fully illustrated manuscript written on paper is also Ādipurāna of Puṣpadant, an Apabhraṁśa poet of the 10th century The manuscript is preserved in the Śāstra Bhandār of Jaina Terāpanthī temple of Jaipur. The most striking aspect of its composition is the enlarged pictorial area which extends horizontally in some cases to cover the entire length of the folio The Persian convention of vertical penals was not adopted in these paintings The back ground colour used is a bold lacquer red, and the other colours being confined to white, black, yellow, Jasmine and green

In the words of Dr Moti Cand in the treatment of the human figures, the stylistic distortion associated with the Western Indian School is noticeable, yet the movement is more dynamic and vigorous, the lively poses, mudras and general postures all adding to the flow of the narration The drawing is angular, characterized by arched eye-brows, pointed nose, exaggerated chest and thin waist the farther eye protudes into space the end of the pearer extending to the ear

Such a big illustrated and painted manuscript is not available any where. There are several paintings of the war and scences of battle The soldiers having swords in their hands are riding horses, elephants, chariots or marching on foot They are wearing turbans on their heads and dupaṭṭas in their bodies

Thus the significance of this manuscript for the history of the Indian painting is great, in as much as it indicates the important changes that were taking place in the indigenous traditions of Western Indian painting during the 15th and 16th centuries

(3) The Ādipurāna written by Ācārya Jinasena in Samskrit is also illustrated and exists in the Śāstra Bhandār of Terāpanthī Jaina temple, Jaipur The manuscript was written in the year 1606 A D i e 66 years after the painting of the manuscript mentioned in item 2 This manuscript contains more than 200 illustrations which are also fully based on the text The style and drawings are to a great extent similar to the Ādipurāna of Puṣpadant but the beauty and refinement which are seen in that manuscript do not exist in these pictures Some of the illustrations are only negative and in some paintings only a part of space has been left vacant They are incomplete also It appears that in the midst of the work either the painter died or the person who was interested in such work expired

(4) Illustrated manuscripts of Yaśodhara Carita are found frequently in the Jaina Śāstra Bhaṇḍārs of Jaipur, Mozmabad and Nāgaur Except Mozmābād Bhaṇḍār all other illustrated manuscripts are on the work of Sakal Kīrti written in Samskrit and illustrated manuscripts of Mozmābād are of Apabhramśa works written by Puṣpadant & Raidhu

Yaśodhara Carita[1] relating to the Śāstra Bhaṇḍār of the Jaina temple Paṇḍit Lūnakaranji of Jaipur is a manuscript of the year 1731 A D It was got illustrated by the founder of this temple namely Paṇḍit Lūnkaranji himself The first painting of the manuscript belongs to him in which he has been shown with his pupil Khīnvasiji The manuscript contains 37 llustrations Some of them are of the full size of the folios i e 11″ x 4½″ while others are on half of the portion of the manuscript All the paintings are artistically depicted

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1 पडित श्री गोवर्धनदासजी तत् शिष्य पडितजी श्री टोडरमलजी यसोधरचरित पुस्तक घटापित ।

The manuscript of Yaśodhara Carita of Pārśvanātha Jaina temple of Jaipur is also fully illustrated. The date of writing the manuscript is not given but as the manuscript was copied for Paṇḍit Ṭoḍarmal who was a great scholar of 18th century, so it can be said that the date of manuscript is the 18th century. There are 55 illustrations in the manuscript, some of them are on full sheet while the others are on half sheet

The dresses of the men are turbans of Moghul style having 'Kilang' in it, with earings and necklaces in the ears and necks respectively. In the body they have 'angarkhi' some time chequered and some times plain coloured only The angarkhi is encircle by a small Dupattā tied in the waist

The women are dressed with a thin sari of various types such as chequered and coloured of transparent nature They have put on a Cholì and Lehangā Their ornaments are earings, nose rings, necklaces and bangles etc.

There are two manuscripts of Yaśodhara Carita fully illustrated in Mozmabāda Śāstra Bhaṇḍār Both are in Apabhramśa language written by Kavi Puṣpadanta and Raidhu Out of two manuscripts one is incomplete The paintings used in these manuscripts are similar to those of Ādipurāna. All the paintings are very beautiful and represent pre-Moghul art The colour used in them is of such a permanent nature that they look as if they are painted today

A fully illustrated manuscript of Ādityavāra Kathā of Bhāu Kavi written in Hindī exists in the Jaina Śāstra Bhaṇdār of Ajmer This is the first illustrated manuscript which is based on a story written in Hindī The manuscript is of 18th century and contains more than 25 illustrations All the paintings are duly influenced by art of the post-Moghul period

The Bhaktāmar Stotra preserved in the Jaina temple of Terāpanthī is an illustrated manuscript written in the year 1826 A D It contains 48 paintings Though the art used in these paintings is of later century, the colour and drawings are full of life All the paintings are fully based on the text **whatever is written in a particular stanza has been fully explained in the paintings** Even without reading of the original stanzas the sense depicted in the paintings can be understood easily

The another Bhaktāmar Stotra is in the Śāstra Bhaṇḍār of Bharatpur It was written and painted in Bharatpur 23 years earlier The paintings, designs and colours are similar to those preserved in the manuscript in the Jaina temple Terāpanthī It appears that this manuscript was first written and then copy of illustrated manuscript of Bhaktāmar Stotra of Jaipur was made later on

Besides the illustrated and painted manuscripts there are several manuscripts written in golden and silver ink Such manuscripts though not available everywhere, are not very rare and can be seen in Grantha Bhaṇḍārs of Jaisalmer Jaipur, Ajmer, Nāgaur, Bharatpur etc In the Digambara Bhaṇḍārs we find the copies of Bhaktāmar Stotra and Tattvārtha Sūtra mostly while in the Śwetāmbar Bhaṇḍārs the illnstrated manuscripts of Kalpasūtra The Kalpasūtra manuscripts, written in golden ink are also in the collection of the Digambar Bhandārs There are two manuscripts in the Grantha Bhaṇḍār of Baswā Some of them have artistic designs and beautiful borders The borders in some of the manuscripts in the Śāstra Bhaṇḍār of Nayā Mandir, Jaipur, in which every folio of the manuscript is decorated with colourful borders, are excellent

Among the newly discovered illustrated manuscript is a Guṭkā containing small works written both in Samskrit and Hindī It was written in the year 1789 A D. Originally this Guṭakā belonged to the Grantha Bhaṇḍār of Ādīnātha temple, Būndī but at present it is in the possession of Śri Kesarimal Gangwāl of the same place. There are 72 paintins in the manuscript All the paintings are influenced by the Moghul Art Men are shown wearing turban with Dupattā and Dhoti They are putting on various ornaments like Necklace etc

The sādhus are shown naked having one wooden pot called Kamandalu in their left hand and Pichi in their right hand The sādhus other than Jainas are painted in various dresses Some are having beard and Jaṭā on their head

Animals such as Lion, Bear and Monkey are painted in the same colour as they are found

There are paintings of various of marriage ceremonies beginning from bethrothal where a Pandit is performing Tilak Ceremony on the forehead of bridegroom In the marriage mandap, the bridegroom is shown One man and lady are sitting by their side In other paintings, the bridegroom is shown taking bride bound with red rope There was purdāh system during those days

In the Śāstra Bhaṇḍār of Pāṇḍya Lūnkaranji there are indívidul pictures painted either on cloth or on paper Some paintings pertain to the Mantra Śāstra while others are of Gods and Goddesses Some of them are Jwāla Mālinī, Bhairava, Padmāvati, Padmaprabha, Kalikadevi, Narsinghavatār, Ganeśa, Dharnendra Padmāvati etc These are on paper

TREASURE HOUSES OF EARLIEST WRITTEN MANUSCRIPTS

The importance of these Grantha Bhaṇḍārs are not only that these have thousands of manuscripts, but also on the basis that these Bhaṇḍārs are the centres

for earliest written manuscripts, whether the manuscript is on palm leaves or on paper. The Jaina Grantha Bhaṇḍārs possess earliest written manuscripts. The earliest manuscript written on palm leaves is of Samvat 1117 i e 1060 A D The name of the manuscript is Ogha Nirjukti Vratti composed by Dronācārya The original book is in Prākrit while the commentary is in Samskrit The Praśasti of the manuscript is as follows —

सवत् ११९७ मगल महाश्री ।।छ।। पाहिलेन लिखित मगल महाश्री ।।छ।।

Now we shall give some important Prasastis from the year 1060 A D to 1457 A. D available in the Grantha Bhaṇḍārs of Jaisalmer and written on palm leaves —

(1) Pancasāra Prakarana Laghu Vratti The manuscript was written in the year 1064 A. D by Jasodhara It is preserved in Brihad Gyāna Bhaṇḍār, Jaisalmer The praśasti runs as under -

सवत् ११२१ ज्येष्ठ सुदि ११ बुवदिने जसोधरेण लिखितम् ।।

(2) Kuvalayamālā Kathā of Udyotan Sūri was written in the year 1082 A D The work is in Prākrit and has 254 folios of 25¼" x 2" size In the Praśasti only name of the year has been mentioned

सवत् ११३६ फाल्गुन वदि १ रविदिने लिखितमिद पुस्तकमिति ।

(3) Kāvyādarsa of Kavi Daṇḍi was copied in Samvat 1161 i e 1104 A D, in the month of Bhādrapad The manuscript is upto the third Pariccheda

इतित्यशयकवेराचार्यदण्डिन कृतौ काव्यादर्शे दु करदोपविभागो नाम तृतीय परिच्छेद ।। सवत् ११६१ भाद्रपदे ।

(4) Āvaśyaka Nirjutti of Bhadra Bāhu in Prākrit was copied in the year 1109 A D by Lihavaha Mahārājā Jaya Singh Deva was the ruler at that time. The Prasasti is as follows —

सवत् ११६६ पौष वुदी ३ मगलदिने महाराजाधिराजत्रैलोक्यगडश्रीजयसीघदेव-विजयराज्ये लिहवेहेन लिखित ।

(5) Guru Parvāḍi of Palha Kavi is a manuscript of the year 1114 A D written in Pattan City under the rule of Jaisingh Deva This manuscript was copied by Brahma Candragani This work is Apabhramsa and is still unpublished The Praśasti is as follows —

सवत् ११७१ वर्षे पत्तनमहानगरे श्री जयसिंहदेवविजयराज्ये श्री खरतरगच्छे योगीन्द्रयुग-प्रधानवसतिवासिना श्रीजिनदत्तसूरीणां शिष्येण ब्रह्मचन्द्रगणिना लिखिता ॥ ॐ ॥ शुभ भवतु । ॐ श्री पार्श्वनाथाय नम ॥

(6) In the year 1128 A D Vipāka Sūtra Vratti of Abhaya Devācārya was written by the copyist Sodhala in the Anhila Pattan The praśasti is as follows —

सवत् ११८५ ज्येष्ठ सुदि १२ शुक्रे दिने श्रीमदणहिलपाटने लेखक सोढलेन लिखितिमिति ।

(7) An another manuscript of Vipāka Sūtra was written in the year 1129 A D at Anhila Pattan The manuscript contains folios 259 to 285 of 29⅜" x 2⅜" size The praśasti given at the end of the manuscript is as follows —

सवत् ११८६ आश्विन सुदि ३ भौमे । अद्येह श्रीमदणहिल्लपत्तने ।

(8) In the year 1135 A D Jaya Kīrti Sūri's Chandonusāsana was written It is in Samskrit

सवत् ११९२ आषाढ सुदि १० शनौ लिखितमिदमिति ।

(9) In the year 1138 A D Bhagwati Sūtra Vratti of Abhaya Devācārya was written by Bandi Rāja It contains 225 folios of 26" x 2¼" size The prasasti is as follows .—

सवत् ११९५ श्रावण सुदी ६ शुक्रे लिखित च लेखक वदिराजेन ।

(10) Praṣna Vyākarana Sūtra Vratti by Abhaya Devācārya was written by Kaparda son of Cānda Hari in the year 1144 A D at Munḍahāṭā village The praśasti of the manuscript is as follows —

सवत् १२०१ वैशाख वदि १२ मु डहाटाग्रामे चाडहरिसुतेन लेखक कपर्देन नामा धम्म कथासग वृत्ति लिखितमेतत् मगल महाश्री ।

(11) The famous Paum Cariya of Ācārya Vimala Sūri is a manuscript of the year 1147 A D written under the rule of Jaysingh Deva This is the earliest manuscript of this work so far available in any of the Grantha Bhanḍār. The praśasti of the manuscript is as follows –

सवत् ११९८ कार्तिक वदि १३ ॥ छ ॥ महाराजाधिराजश्रीजयसिंघविजयदेवराज्ये भृगुकच्छसमवस्थितेन लिखितेय सिल्लणेन ।

(12) Samvegarānga Śālā of Jina Candra Sūri was written in the year 1150 A D This is a voluminous work containing 348 folios The manuscript was copied in Vaṭapadrak. The praśasti runs as follows –

सवत् १२०७ वर्षे सुदि १४ गुरौ अद्येह श्रीवटपद्रे कदड श्रीवोसरि प्रतिपत्तौ सवेगरगशाला पुस्तक लिखितमिति ।।छ।।

(13) The manuscript of Upadeśapada Prakaraṇa with commentary of Vardhamāna Sūri was written in the year 1155 A D at Ajmer At this time Mahārājādhirāja Vigrah Deva was the ruler The praśasti is very much important as this is a link in the history of Ajmer City Praśasti of the manuscript is as follows —

सवत् १२१२ चैत्र सुदि १३ गुरौ अद्येह श्रीअजयमेरूदुर्गे समस्तराजावलिविराजित परम भट्टारकमहाराजाधिराजश्रीविग्रहदेवविजयराज्ये उपदेशटीका लेखीति ।।छ।।

(14) Svapna Saptaṭikā Prakarana was written by Śāntamati Gani pupil of Jinadatta Sūri in Samvat 1215 on ninth day of the Māgha month i e in the year 1158 A D. The manuscript contains 15 folios The The praśasti is as follows —

सवत् १२१५ माघ सुदि ६ बुधे पुस्तिका लिखितमिति ।।छ।। श्रीमत् जिनदत्तसूरिसिसिन्या सज्झाय शातमतिगणिन्यो पुस्तिका श्री ।।

(15) The manuscript of Candra Prabha Swāmi Carita of Yaśodeva Sūri was copied in the year 1160 A D by Panḍit Abhaya Kumār belonging to Brāhminagacha —

सवत् १२१७ चैत्र वदि ६ बुधौ ।।छ।। श्री ब्राह्मणगच्छे प० अभयकुमारस्य ।

(16) Upadeśamālā Prakarana and Puṣapamāla Prakarana of Maldhāri Hemcandra Sūri is a manuscript of the year 1165 A D In the prasasti only the name of the Vikram Era is given —

"सवत् १२२२ पौष वदि १"

(17) Nandi Durga Pada Vratti of Śri Candra Sūri in Samskrit was written in the year 1169 A D by Palhana son of Mandani This was got written by Guna Bhadra Sūri

सवत् १२२६ वर्षे द्वितीय श्रावण सुदि ३ सौमे अद्येह मडनीवास्तव्य श्री जाल्योधरगच्छे मौढवसे श्रावसुकदेवसुतेत ले० पल्हेणेन लिखिता । लिखापिता च श्री गुणभद्रसूरिभि ।।छ।। मगलमस्तु ।।

(18) Bhagvatī Sūtra was written in Samvat 1231 i e 1174 A D by Dhana Candra in the month of Vaisākha. The manuscript contains 348 folios of 29¾" x 2¾" size The praśasti is as follows —

भगवई समत्ता ।।छ।। ॐ ।।छ।। सवत १२३१ वैशाखवदि एकादश्या गुरौ अपराह्ने धणचद्रेन लिखितमिति ।

(19) The manuscript of Vyavahāra Sūtra of Bhadrabāhu Swāmi in Prākrit was written in the year 1179 A D on the 10th day of Śrāvaṇa month at Anhila Pattan by Sādhu Jina Bandhura —

सवत् १२३६ ।। श्रावण वदि १० शुक्रे अद्येह श्रीमदणहिपाटकस्थितेन साधु जिनबधुरेण कर्मक्षयार्थं लिखतमिति ।

(20) The manuscript of Mahāvīrā Carita of Guna Candra Sūri written in Prākrit prose and poetry is of the year 1185 A D The praśasti runs as follows —

सवत् १२४२ कार्तिक सुदि १३ गुरौ ।।छ।
विक्कम निवगयकाले बाया लहिए य बारस सएय ।
कात्तिय तरसिए गुरुवासरे सोहण मुहुत्ते ।
ससारोयतरिय समत्थ परिहरिय ।
सिरवीरनाहचरिय लिहियमिण सूमणबुहेण ।।छ।।

(21) The manuscript of Bhava, Bhavanā Prakarana of Maladhari Hem Candra Sūri is of the year 1203 A D written at Anahila Pattan under the rule of *Mahārājādhirāja Bhimadeva* The copyist of the manuscript was Mohad son of Mahīpāla who was living at Kansa village The Praśasti is as follows —

सवत् १२६० वर्षे श्राम्वण सुदि १४ गुरावद्येह श्रीमदणहिलपाटके महाराजाधिराज भीमदेवकल्याणविजयराज्ये तत्पादपद्मोपजीविनि महामात्य राण श्रीचाचाक श्रीश्री करणादिसमस्तमुद्राव्यापारान्परिपथयतीत्येव काले प्रवर्त्तमाने रूद्रपल्लीयश्री देवसूर्यादेशेन भवभावनावृत्तिपुस्तक विपयपथके कासाग्रामवास्तव्य लेख० मोहडपुत्र महिपालेन भव्याक्षरै शुद्धाक्षरैश्च लिखितमिति ।।छ।। शुभ भवतु

(22) Bhagwatī Sūtra Vratti of Abhayadevācārya was written in the year 1217 A D at Prahalādanpur It contains 435 folios of 29¾" x 2¾" size

सवत् १२७४ वर्षे प्रथमज्येष्ठ वदि ७ शुक्रे प्रल्हारदनपुरे भगवतीवृत्तिपुस्तकमलेखीति ।।

(23) Daśavaikālika Sūtra Vratti of Harí Bhadra Sūri was written in the year 1232 A D by Ṭhakur Kumār Singh of Sādhā who was related to Mālavanśa of Stambha Tīrthanagar There are five manuscripts written by the śame scholar in the Jaisalmer Bhaṇḍār Ṭhe praśasti is as follows —

सवत् १२८९ फाल्गुण सुदि ४ सोमे स्तभतीर्थनगरनिवासिना । श्री श्रीमालवशोद्भवेन ठ साढासुतेन ठ कुमारसिहेन दशवैकालिकश्रुतस्कधवृत्ति १ निर्युक्ति २ सूत्र ३ पुस्तक लेखयाचक्रे ॥

Thus from the above praśastis written at the end of the manuscripts it is clear that earliest written manuscripts on palm leaves are available in Jaina Grantha Bhaṇḍārs In this respect Grantha Bhaṇḍārs of Jaisalmer are only the place in Rājasthān, where palm leaf manuscripts of ancient times are available

PAPER MANUSCRIPTS

1 The earliest written manuscript on paper has been found in the Grantha Bhaṇḍār of Digamber Jaina Terāpanthī Badā Mandir, Jaipur, This is a manuscript of Pancāsti Kāya of Ācārya Kunda Kunda in Prākrit and copied in the year 1272 A D. It was written in Yoginipur-an old name of Delhi when Gayāsuddin Balban was the emperor The praśasti is as follows —

सवत् १३२९ चैत्र बुदी दशम्या बुधवासरे अद्येह योगिनीपुरे समस्तराजावलिसमालकृत श्री गयासुद्दीनराज्ये अत्रस्थितअग्रोतकपरमश्रावक जिनचरनकमल !

2 There are several manuscripts which were written in the 13th, 14th and the 15th Centuries and at present are in the collection of various Bhaṇḍārs On the basis of this it may be concluded that before the 13th Century all the manuscripts were used to be written on palm leaves, Some of the manuscripts written on paper may be described here

The manuscript of 'Trisasti Śalākā[1]' Pursuṣā Carita of Hemacandra Sūri pertains to the year 1328 A D. There is a descriptive praśasti which gives full information about the author and the date of writing

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1 Grantha Bhaṇḍār of Jaisalmer

3. In the year 1334 A.D , Uttar Purāna, the second part of Mahāpurāna of Puṣpadant was written also in Yoginipur when Mohmmad Śāh was the emperor The manuscript was copied by Vāhad Rājadev son of Gandharava The prasasti of the manuscript is as follows.—

मवत्सरेऽस्मिन् श्रीविक्रमादित्यगताव्दा सवत् १३९१ वर्षे ज्येष्ठ वुदि ६ गुरुवासरे अद्येह श्रीयोगिनीपुरे समस्तराजावलिशिरोमुकटमाणिक्यरश्चितनखरश्मौ सुरत्राणश्री महम्मदसाहिनाम्निमहीं विभ्रतिमति अस्मिन् राज्ये योगिनीपुरस्थिता अग्रोतकान्वय नम शशाक सा० महिपालपुत्रै जिनचरणकमलचचरीकै सा खेतू फेरा माढा महाराजा रूपा एतै । सा० खेतू पुत्र गल्हा आजा एतै । सा० फेरा वीधा हेमराज एतै धम्म कम्मणि सदोद्यमपरै ज्ञानावरणीयकम्मक्षयाय भव्यजनाना पठनाय उत्तरपुराण पुस्तक लिखापित । लिखित गोडान्वय कायस्थ पडित गधर्व पुत्र वाहडराजदेवेन ।

4 After its one year the manuscript of Kātantara Vyākarana with the commentary of Vidyānandi was copied by Yasah Kirtīgani pupil of Jina Candrasuri when he was staying at Devarājpur The manuscript is at present in the Jaisalmer Sāstra Bhandār

5 Vahad Rājdeva who was the copyist of the manuscript of Uttarpurāna also wrote Kriyā Kalāpa in the year 1342 A D at Yoginipur under the rule of same emperor Mohammad Sāh. The manuscript exists in the Āmer Sāstra Bhandār, Jaipur.

सवत् १३९९ फाल्गुनसुदी ५ शुक्रवासरे श्रीयोगिनीपुरे सुरत्राणश्रीमन्महम्मदसाहिराज्य-प्रवर्त्तमाने काष्ठासघे त्रयोदशविधचारित्रपात्रभट्टारकनयसेन तस्य शिष्यभट्टारक दुर्लभसेन तस्याध्ययनाय पुस्तकमिद प्रतिक्रमणवृत्तो लेखयित्वा दरवारचैत्यालय समीपस्थ अग्रोत्कान्वय परमश्रावक सागिया इति पुरूपसज्ञकेन पाटणवास्तव्य तोमडपुत्रेण भीमनाम्ना पचम्युद्यापन कृत देवगुरूणा प्रसादात शतायुर्भूयात् पडितगधर्वपुत्रेण वाहडदेवेन लिखितमिति शुभा ।

6 There is manuscript in the Śāstra Bhandār of Dhānmandi, Udaipur which was written in the year 1313 A D This is a manuscript of Sarwārth Siddhi of Pūjyapāda written by the same scholar Vāhad Rājadeva son Pt Gandharava at Yoginipur The praśasti of the manuscript is as follows —

सवत् १३७० पौष वुदि १० गुरुवासरे ।। श्री योगिनीपुरस्थितेन साधूश्रीनरायण सुत भीम सुत श्रावक देवधरेण स्वपठनाय तत्त्वार्थवृत्तिपुस्तक लिखापित । लिखित गौडान्वय कायस्थ पडित गधर्व पुत्र वाहडदेवेनेति ।।

7 In the Śāstra Bhandār of Khandelwāl Mandir, Kāmā there is a manuscript of Pāndava Carita of Devprabha Sūri copied in the year 1397 A D It was copied by Vayararsena for Muniprabha Sūri The prasasti is as follows —

संवत् १४५४ वर्षं ज्येष्ठ सुदि सप्तमी शुक्रवारे श्री पान्डवचरित वयरसेरणेन लिखित महाहडीयगच्छे श्रीमुनिप्रभसूरीणा योग्य ॥

8 Parmātma Prakāśa of Yogindu (8th Century) exists in the Śāstra Bhandār of Pāndya Lūnkaranji of Jaipur It is a manuscript of the year 1400 A D

There are several manuscripts written in the 14th and 15th centuries in the Grantha Bhandār, and one or two manuscript of this period are easily available in most of the Grantha Bhandārs

Thus the Jaina Grantha Bhandārs are of great value from the point of earlist written manuscripts In this respect they are incomparable to others and inspite of frequent destruction of the manuscripts there are still manuscripts from 11th Century

TREASURE HOUSES FOR NON-JAINA WORKS

The Grantha Bhandārs are not only the treasure houses for the books written by the Jaina writers but they are also the good centres for the manuscripts written by the scholars other than Jainas The Sādhus and also the house-holders made no difference while collecting the manuscripts for these Bhandārs and they collected giving them the same importance to the manuscripts written by non-Jaina scholars also Some of the manuscripts are also such which are available in these Jaina Bhandārs alone In this respect the Granth Bhandārs of Āmer, Jaipur Nāgaur, Bīkāner Jaisalmer, Kotāh, Būndī and Ajmer are important

The Jaina scholars not only saved the manuscripts from destruction but also wrote commentaries, Vrittis, and Bhāṣyas on them They translated them into Hindī and gave full support for their wide circulation

The manuscripts relating to the subjects of Kāvya, Kathā, Vyākarana, Āyurveda, Jyotisa and subjects of other general interest are found in good number Manuscripts even on the religious subjects based on the Smritis, Upnisadas, Samhitās, Brahmanas are also available in the collection of these Bhandārs There are about 500 manuscripts only in Jaina Śāstra Bhandār of Mandir Pātodī Jaipur on the above subjects

The manuscript of Kāvya Prakāsa of Mammaṭa written in the year 1158 A D exists in the Jaisalmer Bhanḍār It was written in Anhilpattan when King Kumārpāla was the ruler The end of the book is as follows —

> समाप्तोऽय काव्यप्रकाश काव्यलक्षणम् । कृती· राजानकमम्मटालकया । सवत् १२१५ अश्विन सुदी १४ बुधे अद्येह श्रीमदणहिलपाटके समस्तराजावलीविराजितमहाराजाधिराजपरमेश्वरपरमभट्टारक उमापतिवरलब्धप्रासादप्रौढप्रतापनिजभुजरणागणविनिर्जित शाकमरिभूपाल श्रीकुमारपालदेवकल्याणविजयराज्ये पडित लक्ष्मीधरेण पुस्तक लिखापितम् ।

The manuscript is on palm leaves

The another manuscript of Kāvyādarśa of Someśvar written on palm leaves is available in the Granth Bhanḍār of Jaisalmer and pertains to the year 1216 A D A very old paper manuscript also exists in the Āmer Śastra Bhanḍār, Jaipur. One more commentary by Guna Ratan written on this book, is in the Hari Sāgar Gyāna Bhandār, Lohāwat-Jodhpur

The manuscript of Kāvyālankāra composed by Kavi Rudraṭa with a commentary of Nemi Sādhu is available in Jaisalmer Bhandār It is a copy on palm leaves of the year 1149 A D The end of the manuscript is as follows —

> इति श्वेताम्बरविरचिते रुद्रटालकारटिप्पणके चित्राध्याय पचम समाप्त । मगल महाश्री ।। सवत् १२०६ आषढ वदि ५ गुरुदिने लिखितमिति । शुभमस्तु सर्वकल्याण ।

Another manuscript on paper with a commentary of the same scholar, Nemi exists in the Āmer Śāstra Bhanḍāar, Jaipur.

A manuscript of Vakrokti Jīvita of Kuttaka Kavi written in 14th Century is preserved in the Grantha Bhanḍār of Jaisalmer at number 328 The manuscript is written on palm leaves

Kavyālankāra of Vāman with a commentary written by the author himself is available in the Grantha Bhanḍār of Jaisalmer at serial number 333 It is a palm leaf manuscript while the paper manuscript is at the Sāstra Bhanḍār, Nāgaur It is a manuscript of 15th Century A palm leaf manuscript of Kāvya Mīmānsā of Rāja Śekhar written in the year 1159 A D is in the Grantha Bhanḍār of Jaisalmer. The end of the manuscript is as follows —

> इतिसिद्धो महाकवि ।।छ।। इति राजशेखरकृतौ काव्यमीमासाया कविरहस्ये प्रथमेऽधिकरणे कालविभागो नाम समीक्षा, अष्टादशोऽध्याय ।।छ।। समाप्त चेद कविरहस्य

प्रथममधिकरणमष्टादशोऽध्याय : ॥ छ ॥ शुभमस्तु । लेखकपाठकयो । मगलमहाश्री ॥छ॥ ॥छ॥ सवत् १२१६ फाल्गुन वदि ६ सोमदिने ॥छ॥ ॥छ॥

Palm leaf manuscript of Alankāra Sāra Sangraha also called Udbhatālankāra of Udbhaṭa who flourished in the Court of King Jayapāla of Kashmir is available in the Jaisalmer Bhaṇḍār It is with the commentary of Pratihārendra Rāja. The manuscript belongs to the year 1107 A.D.

Vyakti Viveka Kāvyalankāra of Rājānak Mahim in Samakrit is preserved in in the Jaisalmer Bhaṇḍār. The manuscript is on Palm leaves and is of the 13th Century

All the Kāvyas written by the poets like Kālidāsa, Māgha, Bhārvi, Harṣa, Halayudha, Bhāṭṭi etc, are available in the Granth Bhaṇḍārs of Āmer, Nāgaur, Jaisalmer and Bīkāner The copies of manuscripts of each such Kāvyas are more than one and in some of the Bhaṇḍārs they reach even 20

There is a manuscript of Raghuvanṣa of Kālidāsa written on palm leaves of the 14th Century in the Grantha Bhandār of Jaisalmer Manuscripts of commentaries written by Gunaratan Sūri, Caritra Vardhana and Mallināthа, Samayasundar, Dharma Meru and Śānti Vijay (1610 A D) are also in the collection of the Bhandārs of Jaisalmer, Bīkāner, Jaipur and Nāgāur. Raghuvanṣa and Kumārsambhava, of Kālidāsa are also popular among the Jainas In every Bhandār we find one or two manuscripts of them There are 13 manuscripts of Raghuvansa in the Grantha Bhaṇḍār of Digambara Jaina Terāpanthī Mandir, Jaipur All the manuscripts of Meghadūta with the commentary of Mallinātha are available in the collection of Abhaya Granthālāya, Bīkāner

The manuscript of Naisādha Carita of Harsa Kavi written in the year 1321 A. D on palm leaves is preserved in the collection of Jaisalmer Bhaṇḍār In the same way manuscripts of other Kāvyas such as Bhaṭṭī-Kāvya, Kavi-Rahasya of Halāyudha with the commentary of Ravidharma and Anargha Rāghava of Murārī are available in the collection of Jaisalmer Grantha Bhandārs

Commentary written by Prakāśavarsa on Kirātarjunīya of Bhārvi is a rare manuscript Prakāśa Varṣa wrote that he was a son of Harsa of Kāsmir One manuscript of this is in the Jaisalmer Śāstra Bhandār The manuscript of Jaipur Bhaṇḍār is beautiful and correct one

There are six manuscripts of Śisupālavadha of Māgha in the Grantha Bhandar of Terāpanthī Mandir Jaipur and one of the manuscript is of the year 1438 A D Even earlier manuscript of the same Kāvya exists in the Grantha Bhandār of Jaisalmer

Kirnāwali of Udainācārya with a commentary of an unknown writer is in the collection of Āmer Śāstra Bhaṇḍār Manuscript of Sānkhya Saptāti written by Ācārya Kapila also exists in the same Bhaṇḍār This is a manuscript dated 1370 A D In the Jaisalmer Śāstra Bhandār Sānkhya Saptati Bhāṣya by Gaudpada is preserved. This is a manuscript of 1143 A D on palm leaves

Commentary on Sānkhya Sapatati called Sānkhyatatwakaumudi of Vacaspati Misra is also preserved in the same Bhandār and the Sānkhya Sapatati of Ishwār Krisna is also in the collection. All the manuscripts are of 11th and 12th Centuries.

A manuscript of 'Patanjala Yoga Darśara Bhaśya' of Vacaspati Harsa Misra and Vyās Rṣis are preserved in the Granth Bhaṇḍār of Jaisalmer A 12th Century manuscript written on palm leaves of Prasasta Pāda Bhāsya also is preserved in the Jaisalmer Bhaṇḍār. In the same Bhandār we also find the following early manuscripts.—

(1) Nyāya Bindu of Acārya Dharma Kīrti with a commentary of Ācārya Dharmottarpāda The manuscript is of 13th Century

(2) Commentary on Nyāya Kāndli of Srīdhar Bhaṭta written in the 13th Century

(3) A manuscript of Khāndan-Khanda-Khādya of Sri Harsa of 1234 A D

(4) Manuscript of Gautamīya Nyāya Sūtra Vratti written in the year 1151 A D

(5) Manuscript of Nyāya Siddhānt Dīpaka with a commentary of Saśidhara is available in the Bhaṭṭārkīya Grantha Bhandār of Ajmer

The dramas written by great poets such as Kālidāsa, Murārī Visākha Datta and Bhatta Nārāyana are preserved in the various Grantha Bhaṇḍārs In the Śāstra Bhaṇḍārs of Jaisalmer, the manuscript of these dramas are of very early dates Some of the early manuscripts are as follows :—

1 A manuscript copy of Mudrā Rākśasa Nātak of Visākha Datta prepared in Samvat 1314 i e 1257 A D is there It contains a commentary also The end of the work is as follows —

मवत् १३१४ वर्षे लौ० आपाढ वदि शनौ अद्येह श्रीवामनस्थल्या स्थित महं० देयड सुत ठ० आमादीतेन पुम्तक लिखितमिति । शुभ भवतु लेखकपाठकानां श्र-येपामेव ।

2. The manuscript of Veni Samhāra of Bhaṭṭa Nārāyana is of the 14th Century

3. The manuscript of Anargha Rāghava Nāṭak of Murārī Kavi of the 14th Century is preserved in the same Bhaṇḍār Another manuscript with a commentary of Maldhāri Nārcandra Sūri is also available in the same Bhaṇḍār

4. The manuscript of Prabodha Candrodaya Nātak of Krisna Misra is of 1261 A D The praśasti of the manuscript is as follows —

   सवत् १३१८ वर्षे सुदी ६ रवौ अद्येह श्री मृगुकच्छे सा० मह० देयड सुत ठ० आसादी-
   त्यस्य स्वार्थे प्रबोधचन्द्रोदय नाटक लिखित । शुभ भवतु लेखकपाठकयो ।

5. An old Vāsava Dattā Ākhyāyika of Mahākavi Subandhū written in the year 1150 A D exists in the Grantha Bhandār of Jaisalmer The manuscript was written by Ācārya Yaśodhar under the rule of Govinda Candra The praśasti of the work is as follows —

   इति महाकविसुबन्धुविरचिता वासवदत्ता नाम कथा समर्थिता ।। सवत् १२०७ श्रावण
   वदि १४ सोमे रूद्रपल्लीसमावासे राजश्रीगोविन्दचन्द्रदेवविजयराज्ये श्री यशोधरेण
   आचार्यिणा कृते लिखितेय वासवदत्तेति ।

6. One manuscript of 'Cakrapānivijay Mahākāvya' of Laxmidhara Bhaṭṭa of 14th Century is available in the Grantha Bhandār of Jaisalmer

7. A copy of Vratta Ratnākar of Bhaṭṭa Kedāra copied in the 14th Century exists in the Grantha Bhaṇḍār of Jaisalmer. In the same Bhaṇḍār a palm leaf manuscript of Līlāvati Kathā written by Bhūṣana Bhaṭṭa son of Kutuhala Kavi is preserved It is a manuscript of 1208 A D

On the other subjects like Ayurveda, Jyotiṣa, Grammar and Kosa etc there is a large number of manuscripts in these Bhaṇḍārs and some of them are very early written

Thus the study and survey of these Grantha Bhaṇḍārs are very much important not only for tracing out the works written by Jaina writers but also for works which are written by the non-Jaina scholars.

HINDĪ & RĀJASTHĀNI WORKS

Also for the collection of Hindī and Rājasthāni works written by non-Jaina writers, these Grantha Bhandārs are of great importance Bhandārs situated in

villages even contain the valuable Hindī manuscripts Manuscript of Prithavirāja Rāso, one of the most famous works of Hindī language are found in the Jaina Śāstra Bhaṇḍārs of Cūrū, Kotāh and Bīkāner In the same way the manuscripts of the famous Hindī work of Viśāl Deva Rāso were written by Jaina Sādhus and are preserved in the Jaina Grantha Bhaṇḍārs In the Abhaya Granthālaya of Bīkāner there are nine manuscripts of this work. In the Khartargacchā Jaina Śāstra Bhaṇḍār of Kotāh, there is a manuscript of Viśāldeva Rāso of 1320 A D

On the work of Krisna Rukmani Veli there are about seven commentaries by Jaina scholars Several manuscripts of this work are found in the Jaina Grantha Bhaṇḍārs of Jaipur, Būndī, Ajmer and Mozamabad

Rasikprīyā is also included in the collection of the Jaina Grantha Bhaṇḍārs Hindī commentaries of Kusaldhīra and Kesavadāsa are also preserved in them

Two manuscripts of Jaitesi Rāso which is said to have been written on Rao Jaitesi, Bīkāner Ruler, are in Abhaya Granthālaya, Bīkāner Various historical works such as Vachavat Vanśāvali of Kavi Sānkur and Rasa Vilāsa of Cārana are also available

Old manuscripts of Vaitāla Paccīsī, Vilhan Carita Caupai by Delha and Vikramaditya Caupai by Lāl are also preserved in the Jaina Grantha Bhandārs

In the same way the works written by some poets such as Kabīrdāsā, Gorakhnātha etc are also available in the Jaina Grantna Bhaṇḍārs There is one Guṭakā in the Śāstra Bhandār of Baḍā Mandir, Jaipur in which small works of 35 poets belonging to Gorakhanātha sect are written

Manuscripts of Madhu Mālti Kathā written by Śrī Caturbhujadāsa are found in these Grantha Bhaṇḍārs in good number There is a manuscript in the of Baḍa Mandir Jaipur which contains 911 stanzas, the highest number found even in any Grantha Bhaṇḍār

Manuscript copies of Simhāsana Battīsī written by the various authors are available in the Grantha Bhaṇḍārs of Jaisalmer, Āmer and Bīkāner. In the Grantha Bhaṇḍārs of Jaisalmer, manuscript of this work written by Sanghavijay in the year 1621 A D is available Several manuscripts on the story of Dholāmāru is also preserved in there Bhaṇḍārs

There is a manuscript of Mādhavānal Prabandha Kathā written by Ganpati in the Śāstra Bhaṇḍār of Būndī It was composed in the year 1537 A D and the manuscript is of the year 1596 This is a very good work in Dohā metre containing 2457 verses

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CHAPTER VI

MATERIAL FOR RESEARCH

SCOPE FOR RESEARCH IN THE JAINA GRANTHA BHANḌĀRS

The Jaina Grantha Bhanḍārs of Rājasthān are the great store houses of manuscripts written on Palm leaves, paper and clothes There are more than one lac manuscripts housed in these Bhanḍārs. They deal with a large variety of subjects There is perhaps no topic on which no literature is found in these Bhandāars If the Jaina scholars did not write any work on a particular topic they collected works of other scholars for the sake of study It is a matter of great pleasure that the collection of manuscripts was made only from the point of view of collection of the best and useful material without prejudice to works by non-Jaina authors Due to their great love for literature, thousands of copies of works written by the leading non-Jaina scholars have found place in these Bhandārs

These Bhanḍārs have not been thoroughly examined so far Their catalogues have not been prepared in most cases, and if prepared, they are not on scientific lines, Indian scholars are in dark about the usefulness of most of these Bhanḍārs. Works on Literature of Samskrit, Prākrit, Apabhramsa, Hindī and Rājasthānī and other allied Indian languages are in such a large number that there is great scope for research on several topics The contribution of Jaina scholars to the Indian languages has not yet been acknowledged properly Their contribution to every sphere of knowledge is important. It should not be regarded as merely sectarian and therefore unimportant There are hundreds of works written in Prākrit language As a matter of fact the command of Prākrit literature belong mostly to the Jaina scolars There is a great scope for research on the various works of this language. Moreover most of the works written in this language form a part of the collection of Rājastnān Bhanḍārs and hence they are alone the proper centres for Research Works on all subjects such a Āgama, Kāvya, Drama, Kathā and some scientific subjects are found in this language As a matter of fact Prākrit language was the language of the people for more than one thousand years

To the Samskrit language the contributions of Jaina scholars is also great On every aspect of Samskrit literature Jainas have written works such as Kāvyas, Stories, Purānas, Joytiṣa, Āyurveda etc From the 4th Chapter of this book it would be clear that Jaina scholars have contributed greatly to the literary activity of our country There are also poets like Jainaseana, Gunabhadra, Vardhamāna Bhaṭṭāraka, Somadeva, Vīranandi, Hemcandra, Sakalkīrti etc who contributed hundreds of works to this language. There is no subject on which Jaina Scholars have not written But if we see history of Samskrit literature we shall find that their works are not sufficiently acknowledged except that a few references are given here and there Besides original works the Jaina authors have written commentaries on works written by non-Jaina authors The commentary on Anargha Rāghava Nāṭak by Maladhāri

Nāra Candra Sūri is one of them' The manuscripts written by the non-Jaina Scholars are safe in Jaina Bhaṇḍārs and some earlist manuscripts written by them are also preserved, There are hundreds of Kāvyas, some of them are of high order, Campu literature written by Jaina Scholars can be compared with the works written by non-Jaina authors. In the field of scientific literature also such as Grammer, Jyotisa and Āyurveda, the contributions of Jaina scholars are of great importance and require thorough research

As regards Apabhramsa literature, mostly the Jaina works hold the field In order to have a correct knowledge of the development of Hindi literature, works written in Apabhramśa have to be studied Works written by the great poets like Svayambhu, Puspadanṭ, Vīra, Nayanandi, 'Amar Kīrti, Dhanpāl, Sricandra, Hemcandra, Dhahila and Raidhu etc, cannot be ignored as their works are master-pieces of this language Apabhramśa was popular for about 6 to 7 hundred years About 30 years ago there was a notion that whole of the Apabhramśa literature has been either destroyed or has disappeared But this presumption of the scholars was made without seeing the Jaina Grantha Bhaṇḍārs Now all the scholars have admitted the importance of this literature and are trying to study it Besides 8 to 10 works which have been published more than 100 are still unpublished Then there is also a great scope for research in this sphere of literature

As regard Hindī, Rājasthānī and other provincial languages, the Jaina-scholars equally shared in the enhancement of literature. There were Jaina scholars who took initiative in writing their works in Hindi They wrote Hindi works when writing in Hīndi was looked down by the scholars If the Svāyambhu's work "Paumcariu" is admitted as the first Hindi poem then it was from 8th century that Jaina scholars began to serve Hindi There are severāl Jaina scholars who wrote masterpiece work in those days In the Jaina Śāstra Bhaṇḍārs of Rājasthān and and specially in the Bhaṇḍārs of Jaipur, Ajmer and Nāgaur, Bikāner and Udaipur a large literature written in Hindī and Rājasthānī language is avallable These works have not been properly classified The oldest work written in Brijbhāṣa is Pradyumna Carita, written by a Jaina scholar in Samwat 1411 i e 1354 A D Older than this no work has been found so far written in Brija language, In the same way Jinadatta Carita, a work of 1296 A D has just been discovered in a Jaina Granth Bhaṇḍār of Jaipur It is the first work in which date of composition is given There are several works written by Jaina scholars on subjects like story and other allied subjects If we count the Hindī works written by Jaina scholars, the number will not be less than one thousand In this way there is a great scope for research on this side also It is certāin that without taking these works into consideration the true history of Hindī and Rajasthanī cannot be written and for such a research, in the Jaina Grantha Bhaṇḍārs

of Rājasthān are the centres of attraction, where works on each subject whether old or new are preserved

As already stated the Jaina scholars who had been in Rājasthān wrote several works in Apabhramsa Prākrit, Samskrit, Hindī and Rājasthānī, There works are preserved in good number in these Bhanḍārs Most of such works are still unpublished and in some cases even their existence is not known to the scholars In the days of political ups and downs when education was not as widespread as today, the scholars served the public by writing several works in various languages We shall now give a description of some of the outstanding Rājasthānī authors along with their works We will classify them as follows —

(1) Prākrit and Apabhraṁśa Writers

(2) Samskrit writers

(3) Hindī and Rājasthānī authors

PRĀKRIT & APABHRAMŚA WRITERS

1 PADMANANDI

The writer of Jambu Dwīpa Pragnapti in Prākrit was a Rājasthānī scholar He was a descendent in the line of Veernandi and pupil of Bālanandi The work 'Jambudwipa Pragnapti' was written at Baran Nagar, a sub-divisional Head-quarter of Rājasthan At that time Sakti Kumār was the ruler of Mewar In those days Bāran was under the Mewar State No date of its composition is given but probably it was composed in vs 805 i e 748 A D [1] The author has described the prosperity and wealth of Bāran Sakti Kumār had been stated to be the ruler of the city [2]

2 HARISENA

Hariṣena was a resident of Cittor His father's name was Goverdhana Dhakkada was his caste which originated from 'Srī Ujapur' Once the poet went to

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1 Introdution to Purātana Vākya Sūci p 67

2 णाणागुणगणकलिओ, णरवइ सपूजिओ कलाकुशलो ।
वाराणयरस्स पहु णरूत्तमो, सत्तिभूपालो ।।१६६।।
पोक्खरणिवाविपउरे, बहुभवन विहूसिए परमरम्मे ।
णजणसकिण्णे, धणधण्णसमाउले दिव्वे ।।१६७।।

'Acalpur' where he composed his famous work 'Dhamma Parikkhā' in Samvat 1044 (987 A D)[1]

His work remained very popular for long and was read with great interest Several manuscripts are preserved in the Grantha Bhandārs of of Rājasthān and specially at Āmer and Nāgaur Bhandārs The work is still unpublished

The work is divided into 11 Sandhis in which more than 100 stories have been told The poet was a great lover of Mewār and its beauty At one place he has given a beautiful description

जो सिहरि सिहरिण केक्कारइल्लु, सरि तडि रहट्ट जव सेयगिल्लु ।
तरू कुसुमगध वासिय दिगत्त, णीसेस सास सपुण्ण च्छित्त ।
चय वण कोइलाराव रम्मु, वर सर सारस वय जणिय पेम्मु ।
भिस किसलय पासायण तुट्ठ हस, मयरद मत्त अलिउन्ल णिघोस ।
करवद जाल किडि विहियतोसु, वण तरू हल सउणिगण पोसु ।
कय सास चरणु गो महिसि महिमु, उच्छ वण पद रिसियरस विसेसु ।
तप्पाणदिय दीण वेंदु, थल णिलिणि सयण गण पहिय तद्दु ।
वर सालि सुगधिय गधवाहु, तक्खणि सक्णट्ठविय सुय समूहु ।
णियहत्थ गाम मडिय पएसु जणवय परिपूरिय जाम कोसु ।
रिउ जोग्ग सोक्ख रजिय जणोहु, गय चोर मारि भय लद्द सोहु ।

घत्ता

जो उज्जाणहिं सोहइ, खेयर मोहइ, वल्ली हरहिं विलासहिं ।
मणि कचण कय पुणाणहिं, वणण रवणाहिं पुरहिं स गोउर सालहिं ।।

—Dhamma Parikkhā 11-1

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१ इय मेवाडदेसे जणसकुले, सिरिउजपुर णिग्गय धक्कण कुले ।
गोवद्धण् नामें उप्पत्तउ, जो सम्मत्त रयण सपुत्तउ ।
तहो गोवद्धणासु पिय घणवह, जा जिणवर मुणिवर पिय गुणवइ ।
ताई जणिउ हरिसेणु णामे सुउ, सो सजाउ विवुह कइ विस्सुउ ।
सिरि चितउडु चएवि अचलउरहो, गुउ णियकज्जें जिणहर पउरहो
तहि छदालकारपसाहिय, धम्मपरिक्ख एह तें साहिय ।। २६

—Dhamma Parikkha 11-26

विक्कम णिव परिय कालह, अव गय व रस सहस चउतालए ।

3 Dhanpāla

Dhanpāla was a famous poet of Apabhramśa His work 'Bhavissatta-kahā' was first discovered by Dr Jacobi in Ahmedābād with the help of a Jaina monk It was published later on by Royal Academi Munich It was also published in Gaek. Orintal Series, 1923 The poet while giving his account only mentioned his caste as Dhakkad and his mother and father's name[1] as Dhanasiri and Mavesar He was proud of his knowledge so he has addressed himself as the son of Saraswati (सरसइ बहुलद्ध महावरेण) Harisena, the writer of Dhamma Parikkhā was also of this caste According to the inscription of Śrī Tejpāl of Delwāda, there is a mention of Dhakkad caste Harisena wrote that Dhakkad caste originated from Sirujpur which seems to be the old name of Sironj, an old town in Rājasthān in the Kotāh district, now transferred to Madhya Pradesa But according to Dhamma Parikkhā, Sirujapur is in Mewār which has been mentioned clearly in the following line :—

'इय मेवाड देस जण संकुले सिरि उजपुर णिग्गय धक्कड कुले'

Bhavissattakahā remained very popular among the Jainas for centuries Manuscripts of this work are found in several Bhandārs of Rājasthān There are 10 manuscripts only in one Āmer Śāstra Bhandār, Jaipur This shows its wide popularity. He was a 10th century scholar.

4 HARIBHADRA SŪRI —

He was a great scholar of Prākrit and Samskrit He belonged to Cittor. He wrote commentaries on the Anuyogadvāra Sūtra, Āvaśya Sūtra, Daśavaikālika Sūtra[1] Nandi Sūtra[2], Pragnāpanā Sūtra He also wrote Anekānta Jaya Patākā[3] and Anekānta Vāda Pravesa[4] in which he not merely presented the Jaina Philosophy of Anekānta but criticised the current philosophical systems. He is also the writer of Samarāicca Kahā It is a big romance in mixed prose and verse His Dhūrtā Khyāna is a good satire on popular Hinduism It is still unpublished Haribhadra's

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1 धक्कड वंसे माएसरहो समुब्भविण ।

धणसिरिदेवि सुएण विरइउ सरसइ संभविण ॥

—Bhavisayatta Kahā

other philosophical works are Yogabindu[1] and Yoga Draṣṭi Samuccaya[2] which is a valuable synthesis of old Jaina ideas and those of Pātanjali and Vyāsa

5 MAHEŚVAR SŪRI

He was also a Rājasthānī Scholar, and wrote Gyāna Pancami Kathā[3] in Prākrit which contains 10 stories He was a 10th century scholar He also wrote Sanyama Manjari Kathā[4] in Apabhramśa It is interesting to find in these books many old folk tales dressed and presented in Jaina Garb The first work is still unpublished

SAMSKRIT WRITERS

1 SIDHARSI

Sidharsi, pupil of Durgāswāmin was a Rājasthānī writer belonging to Mewār He completed commentary on Updesamālā and Upmiti Bhava Prapanca Kathā[5] at Bhilla Māla in the year 905 A D It is as much a work of Philosophy as of poetry and is one of the finest allegories His other work is Candra Kevalī Carita It was composed in the year 917 A D i e. 12 years after Upmiti Bhava Prapanca Kathā

2 Āśādhar

Originally Āśādhar was a Rājasthānī scholar and Mandalgarh was his birth place[6] But due to continuous attacks of Śhahabuddin Gauri, he was compelled to leave Rājasthān and settled at Dhārā Nagarī He was one of the greatest

1 Published in J D P S Series, Bhāvnagar, 1911

2 Published in D C P Series No, 12 Bombay 1913

3 Brahad Gyān Bhanḍār Jaisalmer

4 Published in the G O S in the year 1918

5 Published in D L P Series No 46, Bombay

6 श्रीमानस्ति सपादलक्षविषय शाकम्भरीभूषण
स्तत्र श्रीरतिधाममण्डलकर नामास्ति दुर्गमहन् ।
श्रीरत्न्यामुदपादि तत्र विमलव्याघ्रेरवालान्वया
च्छीसल्लक्षणतो जिनेन्द्रसमयश्रद्धालुराशाधर ॥१॥

scholars of his time and wrote several works on various subjects He wrote commentary on Aṣṭānga Hṛdaya, Kāvyālankār and Amar Koṣa but unfortunately these are not available at present in any of the Jaina Bhandārs in Rājasthān. Ādhyātma Rahasya[1] which is considered to be his lost work was discovered in Bhaṭṭārkiva Śāstra Bhanḍār Ajmer This is a very good work in Samskrit dealing with Ādhyātma Similarly Samskrit commentary on Āradhanāsāra written by him has been discovered in the Śāstra Bhanḍār of Jobner temple It is ā work of the 13th century written for his pupil Nayancandra His other works are Sāgara Dharmāmrita, Angāra Dharmāmrita, Pratiṣṭhā Pāṭha, Jinasahasranāma Stotra Cemmentary written by him on Bhopāl Caturvinsatika has also been recently discovered in Śāstra Bhanḍār, Jain temple, Pātodī, Jaipur All the works written by him are very popular

3 BHAṬṬĀRAKA SAKAL KĪRTI —

Sakal Kīrti was one of the most famous Bhaṭṭāraka of his time He was born in Samvat 1443 (1386 A D.) at Pāṭan His name was Pūna Singh or Pūran Singh[2] He was married at the age of 14 and took to the life of a Jaina monk in the year 1425 A D.[3] when he was 39 years old from Bhaṭṭāraka Padmanandi He established a seat of Bhaṭṭāraka at Dūngarpur in the 1435[4] and became the first Bhaṭṭāraka He was a great scholar of Samskrit and Hindi and wrote several works

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1 हरपी सुणीय सुवाणि पालह, अन्य ऊअरि सुयर ।
चौऊदत्रिताल प्रमाणि पूरइ, दिन पुत्र जनमीउ ॥१४॥
सुमवेला अवलोकि जनम, पुत्री ज्योति लखीय ।
मेलवि सजन सहू कोई पूनशघ नाम ठवीय ॥१५॥

—Sakal Kīrti Rāsa

2 चउदय व्यासीय सवति कुलदोपक नरपाल सघपति ।
डूगरपुरि दीक्षा महोछव तीणि कीया ए ॥३॥

—Sakal Kīrti Rāsa

3 श्री सकलकीरति सहगुरि सुकरि दीधी दोक्षा आणदभरि ।
जयजयकार सयलि सचराचरूए गणधर ॥४॥
चउदसिवाणविहऊ लटि नरपाल पुरिगलीपि ।
कोटि पटाचारिज पद सस्थापिया ए गण ॥५॥

—Sakal Kīrti Rāsa

4. Published from Vīra Sevā Mandir, Delhi

in both the languages Some of the works are Ādipurāna, Uttarpurāna, Purānsāra, Śāntipurāna, Pārsva Purāna, Mahāvīra Purāna, Mallināthа Purāna Yasodhara Carita, Dhanyakumār Carita, Sukumal Carita, Solah Kāran Pūjā, Sukti-Muktāvali and Karma Vipāka[1]

He travelled throughout Udaipur, Dūngarpur and Gujrāt He led a Jaina Sangh to Girnār and performed a great Pratiṣṭhā ceremoney in Junāgarh[2]

4 BHAṬṬĀRAKA BHUWN KIRTI

He was a pupil of Bhaṭṭāraka Sakal Kīrti and stayed as Bhaṭṭāraka at Dūngarpur for 19 years (1451 to 1470 A D) He was a great scholar and wrote several works in Hindī Some of his famous works are Jīwandhar Rāsa[3], Jambu Swāmi Rāsa[4], Rātri Bhojan Varjan Rāsa[5] Kalāvati Carita[6] Cintāmani Pārswanātha Stotra[7] He was a great spiritual leader of his time and travelled in most of the parts of Rājasthān The works written by him are still unpublished

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1 आदिपुराण उत्तरपुराण शांति-पास-वर्द्धमान-मल्लि-चरित्र ।
आदि यशोधर धन्यकुमार सुकुमाल सुदशन चरित्र ।।२७।।
पचपरमेष्टी गधकुटीय ष्टानिका गणधर भेय ।
सोलहकारण पूजाविधि गुरिए सविप्रगट प्रकासिया तेय ।।२८।।
सुक्तिमुक्तावलि कमविपाक गुरि रचीय डाईण परि विविध परिग्रथ ।
भरह सगीत पिगल निपुणगुरू गुरूउ श्री सकलकीरति निग्रथ ।।२९।।

2 जनिगढ गुरू उपदेसिह सरिवर वध अतिसव ।
सवि ठाकर अदराज्य स्यघ राजि प्रासाद माडीउए ।।२०।।
मडलिक राइ वहू मानीउ देश वदेशि ज व्या ीयु ।
पीतलमइ आदिनाथ थिर थापीया ए ।।२१।।

3 Granth Bhaṇḍār Terāpanthī Jaina Temple, Jaipur

4 Ibid

5 Ibid

6 Grantha Bhaṇḍār Ṭholia Jaina Temple, Jaipur

7 Ibid

5 BRAHMA JINDĀSA

He was the younger brother and pupil of Bhaṭṭāraka Sakal Kīrti He refers in most of his works to the name of Bhattāraka Bhuwan Kīrti with great respect He lived with him for a long time. He also mentions the name of his Guru in most of his works Dūngrpur seems to have remained the main centre of his literary activities. He was a good scholar of Samskrit, Hindī and Gujraṭī He wrote more than 50 works both in Samskrit and Hindī Harivanśa Purāna, Padam Purāna, Jāmbū Swāmi Caritra, Vrat Kathā Kosa, Ādinātha Purāna, Śrenika Caritra, and Yaśodhar Carita, are some of his Samakrit works which are read with great interest by the Jainas Hanumat Rāsa,[1] Holi Rāsa, Karma Vipāk Rāsa, Jambu Swāmi Rāsa, Ārādhanā Rāsa, Srīpāla Rāsa, Sudarsan Rāsa, Nāgakumār Rāsa, are some of his Hindi works, which are also read by Jainas with great interest and as such they are in several Grantha Bhandārs of Rājasthān, and at Āmer Śāstra Bhanḍār and Udaipur Śāstra Bhanḍārs in particular

6. BHATTĀRAKA GYĀNA BHUSANA

He was also a great Samskrit and Hindī scholar, and was the 4th in Bhaṭṭāraka line He sat on the Bhattārka Gādī in the year 1475 A D after that he left that seat and devoted his time to the writing of works He travelled in Mewār and various other parts of Rājasthān and preached to the public He was greatly respected by sevral rulers of Rājasthān, and Gujrāt. He wrote works such as Tattva Gyāna Tarangani, Siddhānt Sār (Bhāṣya) Ādīsvar Phāga and commentary on Nemi Niuwan Kāvya He completed Tattva Gyāna Tarangini in the year 1503 A D Ādīsvar Phāga describes the life of Sri Ādināthа and runs in both, samskrit and Hindī Prākrit commentary on Gomaṭṭasār was also got written by him in the year 1503 At present it is available in the Śāstra Bhanḍār of Mozmābād

7 PANḌIT RĀJ MALL

Panḍit Rājmall was a learned scholar of Samskrit and Hindi He belonged to Bairāth, an old town of Rājasthān 70 miles from Jaipur on Jaipur–Delhi Road

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1 श्रीसकलकीरति गुरु प्रणमीनि भवनकीर्ति भवतार ।
ब्रह्मजिणदास एणी परिभणि, पढता पुन्य अपार ॥७२७॥

—Hanumat Rāsa

He was a scholar of 16th century and wrote Lāti Samhita[2] (1584 A D), Pancādhyāyī, Jambu Swami Carita in Samskrit Lāṭī Samhitā[2] was composed for Sāhu Phaman at Bairāṭh, in the year 1584 A D He also translated into Hindī prose Samayasār a famous work of Prakrit language written by Ācārya Kunda Kunda This work is an important one from linguistic point of view and is regarded as the first big work in Hindi literature For some time he lived in Āgra and had an occasion to see Emperor Akbar and was very much influenced by his liberal views on religion He has praised Akbar's reign in Jambuswami Carita

8 GYĀNA KĪRTI

He was the pupil of Vādibhuṣana He wrote Yaṣodhar Carita[3] on the request of Nānū Godhā who was the Prime Minister of Mahār jā Mānsingh of Āmer He was a scholar of 16th century and completed his work in the year 1602 A D One manuscript of the work exists in Āmer Śāstra Bhanḍār, Jaipur The work is still unpublished

9 BHAṬṬĀRAKA ŚUBHA CANDRA

Bhaṭṭāraka Śubha Candra was in the line of Bhaṭṭāraka Sakal Kīrti He was the pupil of Bhaṭṭāraka Vijay Kīrti and was a great Samskrit scholar of the 16th century He held the titles of "Trividha Vidyādhar" and "Ṣaṭ bhāṣā kavicakravarti" He studied Philosophy, Grammar, Lexicography and Alankārs, and travelled in various parts of India such as Karnāṭak, Gujrāt, Mālwā, and Rājasthān He wrote more than 30 works in samskrit and Hindī, out of which Candraprabhā Carita,

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1 तत्सूनु श्रियमुद्वहत् भुजवलादेकातपत्रो भुवि,
श्रीमत्साहिरकव्वरो वरमति साम्राज्यराजद्वपु ।
तेज पुजमयो ज्वलज्ज्वलनज ज्वाला करालनल ।
सर्वादीन् दहतिस्म निर्दपमना, उन्मूल्यमूलादपि ।।११।।

2 तत्राद्यस्य वरो सुतो वरगुणो न्योताह्वसवाधिपो ।
येनंतज्जिनमन्दिर स्फुटमिह प्रोतु गमत्युद्भुत ।
वैराटनगरे निधाय विधिवत्पूजाश्च वहवय कृत ।
अत्रामुत्र सुखप्रद स्वयशस स्तभसमारोपित ।।

—Lati Samhita p 73

3 इति श्रीयशोधरमहाराजचरित्रे भट्टारकश्रीवादिभूषणशिष्याचार्य श्रीज्ञानकीर्तिविरचिते राजाधिराजमहाराजमानसिंहप्रधानसाहश्रीनानूनामाकिते भट्टारक श्री अभयरुच्यादिदीक्षाग्रहण स्वर्गादिप्राप्तिवर्णनो नाम नवम संग ।

Jīvandhar Carita are his famous works The manuscripts of his works are available in several Grantha Bhandārs of Rājasthān The main centres where he wrote his works were Dūngarpur and Sāgwāra He completed Pāṇḍava Purāna in Sāgwāra in the year 1551 A D A compelete account of him has been given in Pāṇḍava Purāna.[4] He remained Bhattāraka from the year 1516 to 1556 A D

10 BHAṬṬĀRAKA SOMASEN

He was also a Rājasthānī scholar and lived in Bairāṭh an old town of Rājasthān He wrote Padma Purāna in the year 1602 A D in Samskrit Somasen was the pupil of Ācārya Gunabhadra His work is very popular and available in various Brandārs of Rājasthān This is a short form of Jaina Rāmāyana.

11 JAGANNĀTHA

He was the pupil of Bhattāraka Narendra Kīrti who lived in Todārāisingh known by the name of Takśak Garh[1] Jagannath was a Jaina Khandelwal by caste and was son of Śresthi Pom Rāja Six works written by him have been discovered so far which are Swetāmbar Parājaya, Caturvinsati, Sandhan Svopadam Ṭīkā, Sukh Nīdhān, Sukhena Carita, Śiva Sandhan Nāma. He was a scholar of 17th–18th century His brother Vadi-Rāja was also a good scholar of Samskrit. He wrote Samskrit commetary on Vāgbhaṭṭālankār called Kavi Candrikā in Samwat 1729 i e. 1672 A D Gyān Locana Stotra was also composed by him and is preserved in the Śāstra Bhanḍār of Pātodi Temple All the works are unpublished so far

HINDĪ WRITERS

1 PADMA NĀBH

Padmanābh was a poet of the 15th century and belonged to the Cittor state Sanghapati Ḍungar requested him to compose a Bāvani dealing with various

1 Bhaṭṭaraka Sampradāya Page 147

2 वत्से नेत्रपडश्वसोम १७६२ निहिते ज्येष्ठे च मासेनघे ।
शुभ्रे पक्ष इति त्रयोदशदिने श्रीतक्षकाख्ये पुरे ।
नेमिस्वामिगृहे व्यलीलिखदिद देवागमालकृते ।
पुस्त पूज्यनरेन्द्रकीर्तिसुगुरो श्री जगन्नाथवटु ॥

—Anekānta year 10 p 73

topics and on his request he completed the Bāvani in the year 1486 A D. It is in Rajasthānī fully influenced by Apabhramsa This is his only work which has been discovered so far Two manuscripts of the work have been searched out, of which one is in the Abhaya Granthālaya, Bikāner and the other one is in the Grantha Bhandār of Tholiā Jaina temple, Jaipur The whole Bāvani is in Chaappaya metre Some of the verses are of High standard composed in a strong and good literary style

2 CHĪHALA

He was Rājasthāni poet of 15th and 16th Century The place where the poet was born and lived is not known so far but it is certain that the poet was a Rājasthānī scholar[1] as his work are generally preserved in the Grantha Bhandārs of Rājasthān He was Agarwāl Jaina and his father's name was Nāthū Upto this time five small works written by him have been discovered Pānca Sahelī Gīta was composed in the year 1517 A D[2]. His other works are Panthi Gīta, Bāwanī and two small Gīta called Udar Gīta and Velī "Bāwānī" which was completed in the year 1524 A D[3] has been discovered recently in the Śāstra Bhandār of Tholia Jaina temple, Jaipur Ācārya Rāma Candrā Śukla[4] and Dr Rām Kumar Varma[5] have also wrote a few lines about the poet, but they had given only the description of Panca Sahelī Gīta All his works are not published so far His works though small one are full of literary merits All his works are written in Rajasthanī language Two verses of Panca Sahelī Gīta are as follows —

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1 Rājasthanī Bhāśa aur Sāhitya p 149-50

2 पनरेमै पीचोतरे, पूनम फागुण माम ।
पचसहेली वरणवी, कवि छीहल परगास ।।

3 चउरासी आगलइ सइ जु पद्रह मवछर ।
सुवल पख्य अप्टमी माम कातिग गुरु वासरु ।।
हृदय उपनी वुद्धि नाम श्रीगुरुको लीन्हउ ।
सारद तणउ पसाइ कवित्त सपूरण कीन्हउ ।।
नाल्हिग वसि नाथु सुतनु अगरवाल कुल प्रगट रवि ।
वावनी वसुधा विस्तरी कवि ककण छीहल कवि ।।

4 Hindī Sāhitya kā Itihāsa–Samwat 2007 p 198

5 Hindi Sāhitya ka Ālocanātmak Itihāsa p 324–448

मीठे मन के भावते, कीया सरस बखाण ।
अण जाण्या मूरिख हसइ, रीझइ चतुर सुजाण ।।६७।।
सवत पनर पचुहुत्तरह, पूनिम फागुण मास ।
पच महेली वरणवी, कवि छीहल परगास ।।६८।।

3. ṬAAKKURSĪ

Ṭhakkursī was a Rājasthānī scholar of 15th century His father Dhelha was also a Hindi poet. In most of his works he quotes himsslf as the son of Poet Dhelha In Meghamālā Vrata Kathā he describes the City of Cātsu where he completed the work He was Khandelwāla Jaina and Pahāḍya was his Gotra. His works are available in several Bhanḍārs of Rājasthān which shows his popularity. Nine works written hy him have been found so far in the Grantha Bhanḍārs. They are (1) Pārswanātha Sakuna Sattavīsi (1521 A D) (2) Meghamāla Vrata Kathā (1523 A D), (3) Kripana Carita (1523 A D), (4) Śila Battīsi [1], (1528 A D) (5) Pancendriya Veli [2], (1528 A D), (6) Gunaveli, (7) Nemi Rājamati Veli, (8) Cintāmani Jayamāla and (9) Sīmandhara Stavan Besides these there are also some Padas which are preserved in the Gutakās

4 BRAHMA VŪCARĀJA

Vūcarāja was a great Rājasthānī poet of the 15th and 16th century Being a Jaina saint he used to travel from one place to another He wrote several works in Rājasthanī His first work was Mayaṇa[1]–JuJha which was completed by him in Samwat 1584 (1527 A D). Recently three works namely Santoṣa Jayamala (1534 A D),

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1 कवि घेल्ह सुतन गुण ठावो, जगि प्रगट ठकुरसी नावो ।
तौ वेलि सरस गुणगाया, चित चतुर मुरिखं समझाया ।।

—Pancendriya Veli

2 सवत् पद्रसैर पिच्यास्यो, तेरसि सुदि कातिग मासे ।
इ पाच इद्री वसि राखै, सो हरत परत सुख चाखै ।।

3 हाथु व साह महत्ति मह्ते, पद्माचन्द गुरू उवएसते ।
पणदह सइजि असीत अग्गल, श्रावण मास छठिखिय मगल ।।

4 राह विवकम तणउ सवतु, नवासिय न पनरसै ।
सवदरुति आमु वखाणउ, तिथि पडिया सुभ लग्नसु ।।

Bāraha Bhāvanā and Cetana Pudgal Dhamāla and some Padas have been discovered in the Grantha Bhaṇḍārs of Būndī and Ajmer There is a manuscript of Samayaktva Kaumudi[1] which was presented to him at Campāvati, an old name of Cātasu in the year 1525 A D

5 CHĪTARA ṬHOLIĀ

Chītara Ṭholiā was born in Mozamābād an old town of Rājasthān, 40 miles from Jaipur City in the West One work, 'Holī kī Kathā' has been discovered so far This was completed in Samwat 1660[2] (1603 A D) in Mozamābād when Rāja Mānsingh (1560-1615 A D) was the Ruler of Āmer The work deals with a story of Holi according to the Jaina Mythology The work is still unpublished

6 VIDYĀ BHŪṢANA

He was a Hindī poet of 16th century He was the pupil of Visva Sena who had been in Rāmasena line He belonged to Bhaṭṭāpurā caste He completed his work Bhaviśya Datta Rāsa in Samwat 1600 (1543 A D) in a temple of Pārsvanātha at Sojat[3] an old town in Pāli District of Rajasthan The Rāsa is in Rājasthānī influenced by Gujarati It contains 472 verses composed in various metres

7 BRAHMA RĀYMALL

Brahma Rāymalla was a great Hindī poet of 16th century He was the pupil of Bhattāraka Ananta Kirti He was was a Rājasthānī poet put his original

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1 Āmer Śāstra Bhaṇḍār, Jaipur Praśasti Sangrah p 44

2 सोलासे साठे शुभ वर्ष, फाल्गुन शुक्ल पूर्णिमा हर्ष ।
सोहै मोजावाद निवास, पूजै मन की सगली आस ।।
सोहै राजा मान को राज, जिहि बाधी पूरवलग पाज ।
सुखी सवें नगर में लोग, दान पुण्य जानैं सहु भोग ।
इहि विधि कलयुग मे दिन रात, जाणै नही दुख की जाति ।
छीतर ठोल्यो वीनती करैं, हिवडा माहि जिनवाणी धरे ।।

3 महानयर सोजित्रा ठाम त्यासु पास जिनवरनु धाम ।
भट्टपुरा ज्ञांति श्रभिराम, नित नित करि घर्मना काम ।।६०।।
सवत् सोलसि श्रावणमास, शुक्ल पचम दिन उल्हास ।
कहि विद्याभूषण सुरीश, रास ए नदु कोडि वरीस ।।६१।।

of 70 in 1673 A D His original name was Lābhānanda[1] His two works mentioned above are the collections of several small works.

9 BRAHMA KAPŪRA CANDA

Brahma Kapūra Canda hailed from Ānandapur town where Jaswant Singh Rāthore was the Ruler. He describes himself as the pupil of Muni Guna Candra pupil of Yasah Kīrti in his work Pārśwanātha Rāso Ānandapur was at that time a prosperous town where people of all caste and creed led a happy life The poet completed his work in the year 1640 A D at Pārśwanātha temple Several Hindī Padas and Vinatis written by the poet are also available in the Gutakas of the Grantha Bhanḍārs

तामु तणु सिपि तसु पडित कपूर जी चन्द ।
कीयो रास चिति धरिवि आनद ।
जिणगुण बहु मुझ अल्प जो मति ।
गति विधि देस्या जी शास्त्र पुराण ।
बुधजन देखि को मति हसै ।
तैसी जी विधि मे कीयो जी वखाण ॥१६१॥
सोलासै सत्ताणवै मासि वैसाखि ।
पचमी तिथि सुभ उजल पाखि ।
नाम नक्षत्र आद्रा भलो ।
वार वृहस्पति अधिक प्रधान ।
राम कियो वामा सुत तणो ।
स्वामी जी पारसनाथ के थान ॥१६२॥
अहो देस को राजा जी जाति राठाड ।
सकलजी छत्री याकै सिरि माड ।
नाम जसवतसिघ तसु तणो ।
तास आनदपुर नगर प्रधान ।
पौण छत्तीस लीला करै ।
सोभै जी जसे हो इन्द्र विमान ॥१६३॥

—Pārsvanātha Rāso

1 Ardha Kathānak edited by Nāthū Rām Premi, p 132

10. HEMARĀJA II

There were two scholars having the same name and of the same 17th century The first Hemarāja[1] lived at Āgrā who wrote more than 10 works both in Hindī prose and poetry Hemrāja II was a Rājasthānī poet His only work of Dohāsatak has been recently discovered in the Grantha Bhanḍār of Jaina Tholiā Temple, Jaipur According to the description given in the Dohāsatak he was born in Sāngāner but began to live at Kāmā[2] after some time The work contains 101 Dohās It is a literary work full of religious and moral teachings It was completed in the year 1668 A D at Kāmāgarh

11 HARṢA KĪRTI

Harsa Kīrti was a Rājasthānī Scholar of the 17th century. He wrote several works in Hindī. The poet completed his Caturgati Veli in the year 1626 A D There are about 30 works which were written by him The names of the works are Chahalesyā Kavitta, Pancamagati Veli, Karma Hindolanā, Sīmandhar ki Jakadi, Neminātha Rājamati Gīta, Nemisvara Gīta and Mordā He also wrote several Padas in Hindi which are lying scattered in the various Gutkās of Jaina Grantha Bhanḍārs

12 BRAHMA GYĀNA SĀGARA ·

Brahma Gyāna Sāgara was pupil of Bhaṭṭāraka Śrī Bhūsana He was a scholar of both Hindī and Samskrit He wrote several works in Hindī, specially short stories which are more than 40 in number Thirty two stories are in the collection of

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1 हेमराज पडित बसै, तिसी आगरे ठाइ ।
गरग गोत्र गुन आगरो, सब पूजें जिम पाइ ।।

—Pāndava Purāna of Bulākīdāsa.

2 उपजो सागानेरि को, अब कामागढ वास ।
यहा 'हेम' दोहा रचे स्वपर बुद्धि परकास ।।९८।।
कामागढ सुवस जहा, कीरतिसिह नरेस ।
अपने खडग बलबमि किवे, दुर्जन जितेक देस ।।९९।।
सतरहमै पच्चीमको, बरतें सवत् सार ।
कातिक सुदी तिथि पचमी, पूरन भयो विचार ।।१००
एक आगरे एकसौ कीये दोहा छद ।
जो [illegible] पढै, ता उरि वढे आनन्द

a Guṭakā of Ṭholiā Jaina temple, Jaipur In the Daśalaksana Vratkathā he mentioned his teacher's name as follows —

भट्टारक श्रीभूषण धीर, सकलशास्त्र पूरन गभीर ।
तस पद प्रणमी बोले सार, ब्रह्म ज्ञानसागर सुविचार ॥

Bhattāraka Srī Bhūṣana, the teacher of Brahma Gyāna Sāgara completed Pāndava Purāṇa in the year 1600 A D, so the time of his pupil is evidently 17th century Some of the stories written by him are as follows —

Ratnatraya Vrata Kathā, Ananta Vrata Kathā,
Srāvan Dvādaśi Vrat Kathā, Rohini Vrat Kathā,
Puṣpānjali Vrat Kathā, Raksābandhan Kathā,
Kokilā Pancami Kathā, Candana Ṣasti Vrata Kathā,

13 JODHRĀJA GODIKĀ

Jodhrāja Goḍikā was a Rājasthānī scholar of the 17th century He lived in Sāngāner (Jaipur) His father Amar Cand Goḍikā was wealthy man famous throughout the country for his business He was a great Hindī writer of his time The following are his main works —

		Written in the year
1	Kathā Koṣa	1665 A D
2	Dharma Sarovara	1667 ,,
3	Samyaktva Kaumudi	1667 ,,
4	Pravacanasāra Bhāṣā	1667 ,,
5	Pritinkar Carita Bhāṣā	1664 ,,
6	Bhāva Dīpikā	Not known

Except the last work all other works are in Hindī poetry He studied with Panḍit Hari Subha a Samskrit Scholar In his Samyaktva Kaumudi, there are some autobiographical verses —

सागानेर सुथान मे, देश ढूढाहडि सार ।
ता सम नहीं को और पुर, देखे सहर हजार ॥
अमर पूत जिनवर भगत, जोधराज कवि नाम ।
वासी सागानेरि को करी कथा सुखधाम ॥

धर्मदास को पूत लघु, जाति लुहाड्यो जोय ।
नाम कल्याण सु जानिये, कवि को मामो सोय ॥
ताकै पढिवे कारने, कियो ग्रन्थ यह जोय ।
नाम समकित कोमुदी, दायक केवल वोध ॥
इहै समकित कौमुदी, जो नर पढै सुभाय ।
सो सुर नर सुख पाय कैं, हनो करमि सिव जाय ॥

चौपाई

मवत् सत्रासै चोवीस, फागन बुदि तेरस शुभ दीस ।
शुक्रवार सो पूरन भई, इहै कथा समकित गुन ठई ॥

His works were quite popular therefore manuscript copies of several of them are available in various Bhanḍārs of Jaipur All the works are unpublished so far

14 KIŚANA SINGHA

He was born in Rampura, a village in Sawāimādhopur District but later on he settled at Sāngāner which was the centre of literary activity in the 17th and 18th century. His father's name was Kalyāna who was famous by the title of Sangahi Kiśana Singha was the elder son and Ānand Singha was the younger one of his father. He wrote more than 20 works in Hindī poetry out of which Punyāsrava Kathā Kosa is very much popular the description of the poet given in the Bhadrabāhu Carita is as follows —

खडैलीवाल वैम विसाल नागरचाल देससिय ।
रामापुरवास देवनिवास धर्मप्रकास प्रकटकिय ।
सगही कल्याण सत्र गुणजाण, गौत्र पाटणी सुजसलिय ।
पूजो जिनराय श्रुत गुरुपाय, नमैं सकति निज दानदिय ।
तसु सुत दुव एव गुरुमुखदेव लहुरी आणदसिंघ सुणौ ।
सुखदेव सुनदन जिन पद वदन, थान मान किसनेस सुणौ ।

The names of his other works are Bāvanī (1706 A D), Rātri Bhojan Kathā (1716 A D), Ekāvalivratkathā, Guru Bhakti Gīta, Cetan Lorī, Caubīsa Danḍaka, Jina Bhakti Gīta, Namokāra Rāsa, Nirvāna Kānda Bhāṣa, Labdhi Vidhāna Kathā etc Hindī Padas written by him are also available in the various Gutakās preserved in the Grantha Bhanḍārs

15 SEWĀ RĀMA PĀṬNĪ

Sewā Rāma Pāṭnī was born in Dausa but afterwards settled down in Dīga-city of fountains-in the Bharatpur State His father's name was Māyā Rāma He was a Khandelwal and Pātnī was his Gotrā In V S 1850 (1793 A D) he completed Hindī translation of Mallinātha Carita [1] Originally it was written in Samskrit by Sakal Kīrti A manuscript written in the same year in which it was composed has been found in the Śāstra Bhaṇḍār of Dīga Sewā Rāma Pātnī was also a good copyist and several manuscripts written by him are preserved in Granth Bhandārs of Kāmā, Bharatpur and Dīga The work is still unpublished

16 JAI CANDA CHĀBRĀ

Jai Canda Chābrā was a famous Rājasthānī scholar He was born in Samwat 1795 (1738 A D) at Phāgī, a town 24 miles south of Jaipur He began writing in 1804 A D and his last work seems to have been completed in 1817 A D He wrote more than 15 works in Dhūndhārī language which is a part of Rājasthānī All the works written by him are not original but translations from Samskrit and Prākrit works His works are very popular and their circulation is also wide In the Bhaṇḍārs of Jaipur all the works written by him are found Some of the original copies written by his own hand are at present placed in the Śāstra Bhaṇḍār of Jaina temple Baḍā Mandir, Jaipur

Names of the works written by him are as follows —

(1) Tattwārtha Sūtra Bhāsā (1859)
(2) Dravya Sangraha Bhāsā (1863)
(3) Sarwārtha Siddhi Bhāsā (1861)
(4) Asṭa Pāhuda Bhāsā (1867)
(5) Samayasāra Bhāsā (1864)
(6) Swāmi Kārtikeyanu Preksā (1863)
(7) Āptamīmanśa Bhāsā (1867)

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1 मायाचन्द को नन्दन जानि, गौत पाटणी सुग्न की खानि ।
सेवाराम नाम ही सही, भापा कवि को जानो इही ।।
अल्पवुद्धि मेरी अति घणी, कविजन मो विनति इह भणी ।
भूल चूक जो लेहु सुधारि, इहि अरज मेरी अविचारि ।।
सवन् अष्टादश शत जानि, और पचास अधिक ही मानि ।
भादो मास प्रथम पक्षि माहि, पाचैं सोमवार के माहि ।।
तत्र इह ग्रन्थ सपूर्ण कीयो, कवि जन मन वाछित फल लियो ।

(8) Dewāgāma Stotra Bhāsā (1866)
(9) Parıksa Mukha Bhāṣā (1863)
(10) Gyanārnava Bhāsā (1867)
and (11) Dhanya Kumāra Carıta Bhāsā etc

Most of his works have been published

17 RISABHA DĀSA NIGOTIĀ

He was born in Jaipur in 1783 A D His father Śobha Canda Nigotia was a business man He studied several Jaina works of Prākrit and Samskrit and became a famous scholar He wrote a Hindī commentary on Mūlācāra, a Prākrit work in 1831 A D He was a teacher of various Jaina Scholars His Hindi translation of Mūlācār has not been published so far

18 HIRĀ

He was a Hindī scholar of 18th Century. He lived in Būndī Only one work written by him has been found so far. It is Nemi Vyāhalo which was completed in the year 1791 A D in Būndī, the poet has given a short description of Būndī at the end of the work The description is as follows —

माल अठारामै "परमाण, ता पर अडतालीस वखाण ।
पौस कृष्ण पाचे तिथि आणि, बार वृहस्पति मन मे आण ॥८०॥
बूदी को छै महा सुथान, ती मे नेम जिनालय जान ।
ती मध्ये पडित वर भाय, रहे कवीश्वर उपमा गाय ॥८१॥
ता को नाउ जिनण को दास, महा विचक्षण रहत उदास ।
सखि हीरो छै ताको नाम, तो कर्या नेम गुण गान ॥८२॥

19 NEMI CANDRA

Nemi Candra lived in Āmber which was the old capital of Jaipur State He was the pupil of Bhaṭṭāraka Jagat Kīrti [1] and had a good company of scholars amongst which Dūngarsi and Rūpa Cand were famous He was a Jaina Khandelwāl His younger brother was Jhagaroo He composed Nemināth Rāso in Samwat 1769

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१. भट्टारक सब उपरें जगकीरती जगजोति अपाग्तो ।
कीरति चहूं दिसि विस्तरी, पांच आचार पाले सुमसारतो ॥२०॥
ताको सिष नेमचन्द, लघु भ्राता तनु भगडु जाणितो ।
मेठी गोत पदमावत्या खडेलवाल तसु वै मत्र खाणितो ॥२१॥

i e 1712 A D[1] The Rasa is also famous by the name of Harivansa Purāna The poet has given a good description of Āmer at the end of the work One work of the poet is Prityankara Caupai which is in the Jaina temple of Badhī Canda of Jaipur

20 KHUŚĀL CANDA KĀLA

Khusāla Canda Kālā originally belonged to Sāngāner but after completion of his education he migrated to Delhi and settled there in Jaisinghpurā He was a son of Sundar Dāsa Laxmidāsa[2] was his teacher He remembered the name of Bhaṭṭāraka Davendra Kīrti with great respect in his works Khusal Canda Kālā[3] was a good scholar of Hindī and he wrote nine works which are available in the various Grantha Bhaṇḍārs of Rājasthān The names of his works are as follows —

	(1)	Yaśodhara Carita	(1724 A D)
	(2)	Uttar Purāna	(1742 A D)
	(3)	Padma Purāna	(1726 A D)
	(4)	Harivansa Purāna	(1723 A D)
	(5)	Kathā Kosa	(1726 A D)
	(6)	Dhanya Kumār Carita	—
	(7)	Jambu Swāmi Carita	—
	(8)	Subhāsitāvali	—
and	(9)	Pada Sangraha	—

All works are unpublished

21 AJAYRĀJA PĀTNĪ

Ajayarāja Pātnī was born at Āmer He was a Hindi and Samskrit scholar of the 18th Century He wrote more than 20 works in Hindi out of which Ādipurāna

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1 सतरासै गुणहत्तरे, सुदि आसोज दसे रवि जाणतौ ।
रास रच्यो श्रीनेमि को, बुद्धि सारु मे कीयौ वखाणतौ ।।

2 ऐमे लिखमीदास ढिग मे कुछ पढ्यो सुग्यान,
पढन कीयौ मौ बुध्य लौं, वे तो ग्यान निधान ।
तिनही के उपदेश तैं, भापा सार वनाय,
श्रुतसागर ब्रह्मचार को, सुभ अनुसार सुनाय ।।

3 और सुणौ आगे मन लाय, मैं सुन्दर को नंद सुभाय ।
सिय तिया अभिधा मम माय, ताहि कूखि मैं उपजू आय ।
चंद खुशाल कहै सब लोक, भापा कीनी सुणत असोक ।

Bhāṣa (1740 A D), Neminātha Carita (1735 A D) Carkhā Caupai, Katha Battīsī, Yasodhara Caupai (1735 A D) are important He gave a good description of Āmer in his works His main centre of literary activity was Neminātha temple of Āmer The description of himself and Āmer in the Neminātha Carita is as follows —

अजयराज इह कीयो वखाण, राज सवाई जयसिह जाण ।
अवावती सहरै शुभ थान, जिन मन्दिर जिम देव विमान ।
नीर निवाण सौहैं वन राई, वेलि गुलाब चमेली जाई ।
चपो मरबो अरु सेवति, यौ ही जानि नानाविधि किती ।
वहु मेवा वहु विधि सार, वरणत मॉहे लागै वार ।
गढ मन्दिर कछु कहयो न जाइ, सुखिया लोग वसै अधिकाइ ।
तामै जिन मन्दिर इक सार, तहा विराजै श्री नेमिकुमार ।
स्याम मूर्ति सोभा अति घणी, ताकी वोपमा जाइ न गणी ।

All his works are still unpublished

22 MAHĀ PANDIT ṬOḌAR MALA

Pandit Ṭodar Mala was one of the most famous Jaina Ḥindī Scholars of the 18th Century He was a genius and before be was 26, he translated several voluminous works in Rājasthānī prose from Prākrit He was born in Jaipur His father was Devidās Khandelwāl and mother Rāmbhādevi. His son Gumāni Rāma was also a good scholar He had a good spiritual knowledge and had command on grammar, philosophy and Jaina religion He used to be surrounded by scholars and his great respect amongst the Jainas is due to his translation of great Prākrit works which were not understandable to common people at that time He translated the following works in Rājasthānī prose —

(i) Gomattasāra Jīva Kāṇḍa
(ii) Gomaṭṭasāra Karma Kānda
(iii) Labdhisāṛa
(iv) Ksapanāsāra
(v) Ātmānusāsana
(vi) Trilokasāra

and (vii) Puruṣārthasidhyupāya (This was completed by Daulat Rāma Kāslīwāl later on)

He also wrote Moksamārga Prakāśaka which is a good book on Jaina religion His time of writing the works is from the year 1754 to 1765 A D. All his works have been published One example of his Rājasthānī prose is follows —

भला होनहार है तातै जिस जीव के ऐसे विचार आवे मैं कौन हूँ, मेरा कहा सरूप है। अर कहा तें आकर यहा जन्म धार्या है और मर कर कहा जाऊगा। यह चरित्र कैसे वनि रह्या है। ए मेरे भाव हो है, तिनका का फल लागेगा। जीव दुखी होय रह्या है सो दुःख दूरि होने का कहा उपाय है।

23 ŚRUTA SĀGAR

He was born in Sāngāner, a town 8 miles from Jaipur He came here from Bairātha an old twon of Rājasthān In Śāngāner also the poet did not live for a long time and he again went to Bharatpur where he completed Śrutmala Varnan in Samwat 1821 i c. 1764 A D The work is still unpublished

24 BHĀI RĀIMALL

He was Jaipurian scholar of the 18th Century and wrote two works One is Gyānānanda Srāvakācāra and the other is Carcāsāra He also wrote a fine description of Indradhvaja Pūjā which was performed in Jaipur City in V S 1821 (1764 A D) From the detailed description made in this work his scholarship may be seen Scholars of Jaipur City like Pt Daulat Rāma, Todar Mala and Jai Canda etc, praised him for his knowledge and wisdon in their works

25 DAULATA RĀMA KĀSLĪWĀL

Daulata Rāma Kāslīwāl was a prominent Hindī Scholar of the 18th Century He was born in Baswā, an old town of the Jaipur State His father was Ānanda Rāma He came to Jaipur in search of service and was appointed Vakil of Jaipur State at Udaipur [2] He stayed there for a long time He was greatlyi nterested in literary

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1 रायमल्ल साधर्मी एक, जाके घट मे स्वपर विवेक।
दयावान गुणवन्त सुजान, पर उपगारि परमनिधान ॥

—Padam Purāna by Daulat Rāma

2. वसुवा का वासी यहै अनुचर जय को जानि।
मत्री जयसुत को सही जाति महाजन जानि।
जय को राखे राण यै, रहे उदयपुर माहि।
जगतसिंह कृपा करै राखै अपने पांहि ॥

—Adhyātma Bārahkharī

work As a matter of fact he created a very good atmosphere of reading old Purānas and other works amongst Jainas There are about 15 works written by this scholar and amongst them are Punyāśrava Kathā Koṣa (1720 A D), Ādipurāna Bhāsā (1716 A D), Padam Purāna Bhāṣā (1766 A.D.), Harivanśa Purāna Bhāsā (1778 A D) and Ādhyatma Bārah Khari (1741 A D.) are very well known Except the last work all are in Hindī prose. His Adhyātma Barahkhari is a voluminous work having more than 3000 verses Only one copy of this big manuscript has been found so far in the Jaina Śāstra Bhanḍār of Terāpanthī Temple, Jaipur His works like Ādipurāna and Punyāsrava Kathā Kośā have been published One example of his Hindī prose is given below —

तब रावण ने उछलकर इन्द्र के हाथी के मस्तक पर पग धर अति शीघ्रता कर गजसारथी को पाद प्रहार तै नीचै डारा । अर इन्द्र को वस्त्र से बाधा अर बहुत दिलासा देकर पकड अपने गजपर ले आया । अर रावण के पुत्र इन्द्रजीत ने इन्द्र का पुत्र जयन्त पकडा । अपने सुभटो को सौंपा और आप इन्द्र के सुभटो पर दौडा । तब रावण ने मने किया । हे पुत्र ! अब रण से निवृत्त होवो क्योकि समस्त विजयार्द्ध के जे निवासी विद्याधर तिनका सिर पकड लिया है । अब समस्त अपने अपने घर जावो । सुख से जीवो । शालि से चावल लिया तब पराल का कहा काम ! जब रावण ने ऐसा कहा तब इन्द्र-जीत पिता की आज्ञा से पीछे बाहुडा । अर सर्व देवो की सेना शरद के मेघ के समान भाग गई जैसे पवन कर शरद के मेघ विलय जाय । रावण की सेना मे जीत के वादित्र बाजै, ढोल नगारे शख झाझ इत्यादि अनेक वादित्रो का शब्द भया । इन्द्र को पकडा देखकर रावण की सेना अति हर्षित भई ।

Padma Purāna p 133

26 DILĀ RĀMA

Dilā Rām's forefathers came from Khandelā a part of Jhunjhunu district of Rājasthān First of all they settled at Ṭodarāisingh but on the request of Būndī Darbar they shifted to Būndi He was a Khandelwāla and Pāṭnī was his Gotra His father's name was Bahūbli Dila Rām wrote two works in Hindī, one is called Dilārāma Vilās and the other is Ātma Dwādasi The first work was completed in 1768 V S It is a good collection of small works of the poet He has written some description of Bundi at the end of the work, which is as follows —

वन उपवन चहु नदन से मधि गिर मेर नदी गग सम सोमहि बढावती ।
अतुल विलास मे.दसत सबै धनपति धन मोन भोन रमातिय गावती ।
महल विमान सभा सुर मधि राजै राव,बुद्ध ईद जिम जाके किति लछि आवती ।
ग्र थनि सुनियत नैननि को अभिलाष पूजत लखै तै ऐसी बूदी अमरावती ।

वसि विपुल आदर सहित, ल्याए रतन नरेस ।
सो कविकुल वशावलि, वरणत करत सुदेस ।
प्रथम खडेले तै प्रगट,
जाति धम जिनराज ।
पुन पट्टन तै पाटनी,
जाको विपुल समाज ।
सो वर्णन सक्षेप सो,
दस पीढी मध्य चारि ।
टोडे प्रथम विचार पुनि,
पट बूदी मध्य चारि ॥

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सतरासे अठसठि समै, दसमी विजै कुमार ।
लगन महरत वार सुभ, भयो ग्रन्थ तत्यार ॥

27. BHAṬṬĀRAKA VIJAY KĪRTI

He belonged to the Bhattarak Gadī of Ajmer He was a learned scholar and took great interest in copying the manuscripts There are several manuscripts written by him which are placed in the Jaina Grantha Bhandār of Ajmer He wrote one work called Karnāmrata Purāna in St 1826 (1769 A D) This is a good work of Hindī literature Upto the time of Vijay Kīrti, the Jaina Śāstra Bhandār of Ajmer continued to be a literary centre His other work is Śrenik Carita which has been recently discovered in the Ajmer Grantha Bhandār This was composed in the year 1770 A D His other works are Bhart Bahubali Samwād and Sarswati Kalpa etc

28 HARI KRIŚNĀ PĀNDE

Hari Kriśna Pānde was a Hindi story writer of the 18th Century He was the pupil of Vinay Sāgar and wrote 7 stories in simple Hindi verse Some of his stories are Ratnatraya Kathā (1709 A D), Ananta Vrat Kathā, Daśa Lakśana Vrata Kathā (1705 A D) Jyeṣṭha Jinavar Kathā (1701 A D), Purandara Vidhān Kathā[1] (1711 A D)

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१ सवत सतरहसै अडसठि समै, फागुन मास सुसार ।
दसमी दिन पडित कहो, नाम वृहस्पतिवार ॥२५॥
सूरदेस हरि कत सुभ, पार्सनाथ सुभ थान ।
तिन समीप वरनी कथा, हरिकृष्ण नाम सुजान ॥२६॥

and Niśalyāsṭamī Kathā . All these stories are available in the collection of Śāstra Bhandār of Fatehpur (Sekhāwāṭī) The works have not been published so far. He was a Jaina saint and lived in Pārśwanātha temple where he wrote all his works.

29 DEEP CANDA KĀSLĪWĀL

He was a Rājasthānī scholar, born at Sāngāner but settled permanently in Āmer He had great interest in spiritualism and wrote his works mainly on this subject His works Anubhava Prakāśa, Cida Vilāsa, Ātmāvalokana and Parmātma Purāna are in Hindī prose and Gyāna Darpana, Swarūpānanda and Updeśa Ratnamāla are in Hindi verse He completed Cida Vilāsa in St 1779 i. e. 1722 A D Two examples of his Hindi prose are as follows —

इस ग्रन्थ मे प्रथम परमात्मा का वर्णन किया । पीछे उपाय परमात्मा पायवे का दिखाया । जे परमात्मा को अनभौ कियो चाहै तो या ग्रन्थ को बार बार विचारौ । यह ग्रन्थ दीपचन्द साधर्मी कियौ है वास सागानेर । आमेर मे आये तब यह ग्रन्थ कियो । सवत् १७७९ मिति फागुण बुदी पचमी को यह ग्रन्थ पूर्ण कियौ ।

—Cida Vilāsa

जैसे बानर एक काकरा के पडे रोवे तैसे याके देह का एक अग भी छीजै तौ बहुतेरा रोवै । ये मेरे और मैं इनका झूठ ही ऐसे जडन के सेवन तै सुख मानै । अपनी शिवनगरी का राज्य भूल्या, जो श्री गुरू के कहै शिवपुरी को सभालै तो वहा का आप चेतन राजा अविनाशी राज्य करै ।

—Anubhava Prakāśa

30—SADĀSUKHA KĀSKĪWĀLA —

He was a Jaipurian scholar born at Jaipur in 1795 A. D His father Dūlī Canda [1] was a famous businessman of his time He studied with Śri Mannālāl Singākā who was himself a good scholar and obtained good knowledge of Hindī, Samskrit and Prākrit languages He translated into Hindī prose ten works of Prā-

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1 ढूंढराज के वश माहि, इक किंचित ज्ञाता ।
दूलीचन्द का पुत्र, कासलीवाल विख्याता ॥४॥
नाम सदासुख कहे, आतमसुख का बहु इच्छुक ।
सो जिनवानि प्रसाद, विषयतैं भए निरिच्छुक ॥५॥

krit and Samskrit literature of which Samayasāra and commentary on Tattwārtha Sūtra called Arthaprakāśikā[1] (1857 A D) are well known He died in the year 1866 at the age of 71 Pārasdāsa Nigotiā was his chief pupil and wrote a very good account of himself in his work Gyāna sūrvodava Nāṭak

31 PANNĀ LĀL CAŪDHARI

He was Hindi Scholar of the 19th Century He had translated works of Samskrit and Prākrit into Hindī prose and poetry He was a good copyist also More than 30 works were translated by him. Several manuscripts copied by him are available in the Grantha Bhandārs of Jaipur and other places Subhāśitāvalī was the first work written by him in the year 1835 A.D His later work are Yogasāra Bhāsa, Pāndava Purāna Bhāṣā, Jambu Swāmī Carita Bhāṣa, Uttar Purāna Bhāṣā and Bhāviṣya Datta Carita Bhāṣā etc

32 PĀRASDĀSA NIGOTIĀ

He was a son of Riṣabha Dāsa Nigotiā, who was himself a scholar so he inherited the literary taste from his father He also remained in company of Sadāsukha Kāslīwāl a great Hindi scholar of 19th Century He translated Gyānasūryodaya Nāṭak in Hindi prose in 1853 A D His small works have been collected in Pārsva Vilās, His third work is Sāra Caubīsī which was completed in the year 1861 A D He breathed his last in Ajmer in the year 1879 A D

33 BUDHAJAN

He was born in Jaipur City His full name was Virdhi Canda He was a very good poet of the 18th and 19th Century and composed his works between Samvat 1859 to 1889 (1802 to 1832 A D) He composed Budhjana satsai in samwat 1879 (1822 A D) His works are regarded of high quality His other works are Tatwārtha Bodha, Pancāsti Kāva and Badhjana Vilāsa

34 KESARI SĪNGHA

He was a scholar of Jaipur City belonging to the 19th Century He was a lover of literature and spent the whole of his life either in study or in writing works,

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1 सवत् उगणीसै अधिक, चौदह आदितवार ।
सुदि दशमी वैशाख की, पूरण कियो विचार ॥१॥

On the request of Gyan Canda Chābrā, grand son of Bālcanda he translated into Hindi prose Vardhamān Purāna, a Samskrit work of Bhaṭṭārak Sakalkirti. The centre of his literary activity was the Jaina temple Laśkara, Jaipur He was also a good coypist and several manuscripts written by him are found in the Sāstra Bhanḍārs of Jaipur The description of Jaipur City given by him in his works is as follows

नगर सवाई जयपुर जानि, ताकि महिमा अधिक प्रवानि ।
जगतसिह जहा राज करेह, गोत कुछाहा सुन्दर देह ॥६॥
देस देस के आवे जहा, माति माति की वस्ती तहा ।
जहा सरावग वसै अनेक, केईक के घर माहो विवेक ॥७॥

—The work is still unpublished

35 DULI CANDA

Duli Canda was a great literary man He collected in his life about 800 manuscripts travelling throughout India He devoted most of his time in copying the manuscripts and safely preserving them He was not a Rājasthāni Scholar by birth but he lived in Jaipur for about 25 years and established a Sāstra Bhanḍār in the Jain Terāpanthī temple, Jaipur He travelled throughout India thrice and wrote a travel book called Jaina Yātrā Darpana [1] He saw several Grantha Bhanḍārs and prepared a authorwise Catalogue [2] It was perhaps first attempt amongest the Jains for preparing such a catalogue of the manuscripts placed in various Grantha Bhanḍārs in India. He wrote more than 15 works in Hindi and died in Agra in the year 1877 A D The names of his important works are as follows

(1) Updeṣa Ratnamālā, (2) Gyāna Prakāṣa Vilāsa,

(3) Ārādhanāsār, (4) Mratyu Mahotsava,

(5) Jaināgaraprakriyā, and(6)Sadbhāsitāvali etc

All these works are preserved in his own bhanḍār and waiting for publication.

36 NĀTHULAL DOSI

He was a Jaipurian and grandson of Dūlīcanda and son of Siva Canda Sadāsukh Kāshwāla was his teacher and dewan Amar Canda was his great admirer

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(1) Preserved in Bābā Dulicanda Grantha Bhanḍār, Jaipur'

(2) Preserved in Sanmati Pustakālaya, Jaipur

He completed Sukumāla Carita in 1918 V S (1861 A. D) on the request of Hara Candra Gangwal At the end of the work he gives a description of the Jaipur City and of himself which runs as under

ढूंढाहड देश मध्य जैपुर नगर मांहै,
चयार वर्ण राह चले अपने सुधर्म की ।
रामसिंह भूपत के राज माहि कमी नही,
कमी कछु दृष्टि परै जानौ निजकर्म की ।।
वैश्यकुल जैनी को पूरव कृत्य पुण्य थकी,
पायौ यह खैलौ अब मुदी दृष्टि धर्म की ।
जैन वैन कान सुनौ आत्म स्वरूप मुनौ,
चार अनुयोग मनौ, यही सीखमर्म की ।।

DISCOVERIES OF THE VARIOUS WORKS

Most of the Grantha Bhanḍārs were not previoualy seen by any scholar so the various works in Samskrit, Prākrit, Apabharmsa, Hindī and Rājasthānī conld not come to light and the scholars were not aware of their existance As a result of survey of these Grantha Bhandārs of Rājasthān hundreds of works written in various Indian language have come to light A list of such works written in Apabhbrbnsa and Hindi is gives in Appendixes III & IV From the notes on some of these works, scholars may form an idea about the wealth of literature which is preserved in these Bhanḍārs In these pages a very short description of some works have been given

The number of such works are as follows

	(a) Prākrit works	3
	(b) Apabhramsa works	14
	(c) Samskrit works	12
and	(b) Hindī and Rājasthnī works	
	13th Century	1
	14th Century	2
	15th Century	9
	16th Century	23
	17th Century	14
	18th Century	3

PRĀKRIT & APABHRAMŚA WORKS

1 PĀSA CARIU —

Pāsa Cariu was written by Kavi Devacandra who appears to be a poet of 11th or 12th Century It deals with the life of Pārsva Nātha, the 23rd Tīrthankara. The poet calls it Mahākāvya There are eleven sandhis in the work which have 202 Kaḍvakas In the first portion of the work, the life of Pārśvanātha and in the later portion of the work, his previous lives have been described

The writer of this work was the pupil of Vāsavacandra who was in the Bhattā raka line of Srī Kīrti, Deva Kīrti, Mādhavacandra, Abhayanandi, Vāsavacandra and Devacandra.

The manuscript of the work is preserved in the Śāstra Bhanḍār of Nāgaur

2 GURŪ PARIVĀḌI OR PATTĀVALI —

This is a Paṭṭāvali of Khartaragaccha, a Śwetāmbara Sect It was written in Apabhramśa by Palha Kavi It has 10 Kaḍis, a kind of metre The manuscript is available in the collection of Grantha Bhanḍār of Jaisalmer The beginning and end of the manuscript is as follows —

BEGINNING —

जिण दिट्ठइ आणदु चडइ, अइ रहसु चउग्गुणु ।
जिण दिट्ठइ झड हडइ पाउ तणु निम्मलु हुइ पुणु ।
जिण दिट्ठइ सुहु होइ कट्ठु पुव्वुक्किउ नासइ ।
जिण दिट्ठइ हुइ रिद्धि दूरि दारिद्दु णासइ ।
जिण दिट्ठइ हुइ सुइ धम्ममइ अखुहहु काइ उइकखहु ।
पहु नवफणि मडिउ पासजिणु अजयमेरि किं न पिक्खहु ।।

END

वक्खाणियइ त परमतत्तु जिण पणासइ ।
आराहियइ त वीरनाहु कइ पल्हु पयासइ ।।
धम्मु त दयसजुत्त जेण वर गइ पाविज्जइ ।
चाउ त अणखडियउ जु वहिणु सलहिज्जइ ।।
जइ ठाउ त उत्तिमु मुणिवरह वि पवर वसहि हो चउर नर ।
तिम सुगुरु सिरोमणि सूरिवर खरतर सिरि जिणदत्त वर ।।१०।।

इति श्री पट्टावली । सवत् ११७१ वर्षे पत्तनमहानगरे श्री जयसिंहदेवविजयराज्ये श्री खरतर-गच्छे योगीन्द्रयुगप्रधानवसतिवासिना श्रीजिनदत्तसूरीणा शिष्येण ब्रह्मचन्द्रगणिना लिखिता । ॐ शुभ भवतु । श्रीमत्पार्श्वनाथायनम ।

3 ŚĀNTINĀHA CARIU —

Śāntināha Cariu is the work of Śubha Kīrti. He refers to himself as Ubhaya BHĀṢĀ CAKRAVARTI, emperor or scholar of two languages and as such it is presumed that he was the scholar of Saṁskṛt and Apabhraṁsa languages He planned his work as Mahākāvya Śāntināha Cariu deals with the life of Śāntinātha, a Jaina Tīrthankara The work contains 19 Sandhis The exact date of its composition is not given in the work but it appears that it was written in the 13th or 14th Century One manuscript is preserved in the Śāstra Bhanḍār of Nāgaur. This manuscript was copied in 1494 A D and was got written by Brahma Vira and Brahma Lāla pupil of Bhaṭṭāraka Jinacandra.

4 PRĀKRIT CHANDA KOṢA —

This is a beautiful Chanda Kosa which has been found in a Guṭakā of the Śāstra Bhanḍār of Jaina temple Pānḍyā Lūnakaranji The total number of the Gāthās is 78 The metres given in the book are as follows —

1 Somakānta	2 Dodhaka	3 Motiyādāma
4 Trotaka	5. Yatibahula	6 Bhujangaprapāta
7 Kaminīmohana	8 Mainākula	9 Chappaya
10 Roḍaka	11 Nārāca	12 Dumilā
13. Vihān	14 Gīta	15 Vijay
16 Phuṭa Vansara	17 Dohādodhaka	18 Hamsadodhaka
19 Soṭana	20 Cūlikā	21 Upacūlikā
22 Uggāha Dohā	23 Rasākula	24 Skandhaka Danḍaka
25 Kunḍaliyā	26 Candrāyana	27 Berāla
28 Rāḍhaka	29 Vastu	30 Duvaī
31 Padhaḍī	32 Caupaī	33 Kunḍalinī
34 Canḍrāyanī	35 Laghucaupai	36 Aḍilla
37 Bhinna Aḍilla	38 Ghattā	39 Mehāni
40 Mahā Mehāni	41 Nārāca (Prakarantara)	42 Ekāvalī
43 Cuḍāmani	44 Mālatī	45 Padmāvati
46 Gāthā	47 Viprī	48 Chatrinī
49. Vaisyī	50 Śūdri	51 Pathyā
52 Vipulā	53. Capalā	54 Mukha Capalā
55 Jaghanya Capalā	56. Vigāhā	57 Gītī
58 Upagīti	59 Guhinī	

5 PAUMA CARIU TIPPANA :—

Paum Cariu written by Svayambhu, is the earliest work of Apabhraṃśa literature so far discovered It was composed in the 8th Century A.D It is a Jaina Rāmāyana which describes the life of Rāma according to Jaina mythology From a literary point of view, Pauma Cariya is considered one of the best and richest work not only in Apabhramsa but also in any Indian language.

A small Samskrit commentary of this work has been discovered in the Grantha Bhanḍār of Jaina temple Terāpanthī, Jaipur. Though the date of the commentary is not given, the manuscript is an old one. It appears that it was composed in about 13th Century It renders the difficult words of Apabhramśa into Samskrit. The commentary begins as under .—

स्वयभुव महावीर प्रणिपत्य जगद्गुरू ।
रामायणस्य वक्ष्यामि टिप्पण मतिशक्तित ।।

गुरु परमेट्ठि वृषभनाथ अथवा गुरवश्च ते पचपरमेष्ठिन· ते अर्हतसिद्धाचार्योपाध्यायसाधवस्तत्र तिहुयण लग्गणखम इति पाठ । पुणु पुन सस्कृत प्राकृत व्याकरण छदो द्विसधानभारतसूत्रकानतर आरिसु विरतनमहामुनिप्रणीतरामायणशास्त्र । परगुरु परमेष्ठि नत्वेति पूर्वनमस्कारादुपरि चतुर्विशति परमजिनान्नमस्कृत्य कावे काव्येन ।।१।।

6 ĀNANDĀ —

Ānandā is a small work which consists 42 stanzas The main subject of the work is ethics The stanzas express lofty sense in a few words They touch the various spheres of life of a man and teach him to remain honest and pious The date of the work is not given but it seems that it was composed in about 13th Century

The manuscript of the work is preserved in Āmer Śāstra Bhanḍār Jaipur Some of the stanzas are as follows —

अप्पु णिरजणु परम सिउ अप्पा परमाणदु ।
मूढ कुदेवण पूजयइ आंणदा रे ! गुरु विणु भूलउ अधु ।।२।।

× × ×

भितरि मरिउ पाउमलु, मूढा करहि सणहाणु ।
जे मल लाग चितमहि आणदा रे ! किम जाय सण्हाणि ।।४।।

× × ×

केइ केस लुचावहि, केइ सिर जट भारु ।
आप्प विदुण जाणहि आणदा ! किम पावहि भवभारु ।।६।।

पाखि मासि मोयणु करहिं परिणउगासुनि रासु ।
अप्पा ज्झाइण जाणहिं आणदा ! तिह णइ जमपुरि वासु ॥११॥

× × ×

हरिहर वमुवि सिवणही मणु बुद्धि लक्खिउण जाई ।
मध्य सरीर हे सो वसइ अणदा ! लीजहि गुरुहिं पसाई ॥१८॥

× × ×

सो अप्पा मुणि जीव तुहुँ अणहकरि परिहारू ।
सहज समाधिहिं जाणियई आणदा ! जे जिण सासणि सारु ॥२२॥

× × ×

अप्पा सजमु सील गुण अप्पा दसण णाणु ।
वउ तउ सजम देउ गुरु आणदा ! ते पावहि णिव्वाणु ॥२३॥

× × ×

सिक्ख सुणइ सद्गुरू भणइ परमाणद सहाउ ।
परम जोति तसु उल्हसई आणदा ! कीजइ णिम्मलुभाउ ॥२६॥

× × ×

पढइ पढावइ अणचरइ, सो णरु सिवपुर जाई ।
कम्महण भवणि दलणिण आणदा ! भवियण हियइ समाई ॥३८॥

× × ×

समहस भावें रगिमा अप्पा देखइ सोई ।
अप्पउ जाणइ परहणई आणदा ! करई णिरालव होई ॥४०॥

7 AN OLD LETTER IN PRĀKRIT —

This is a letter written in Prākrit language It shows how in the old times, letters used to be written The letter seems to be of that period when Bhojpatra and paper were used for writing as it was mentioned that whether there was no Bhoja leaf so that no letter was sent This is an important letter which has been found in a Guṭakā of Śāstra Bhanḍār of Pāndyā Lūnakaranji Jaipur As there are only nine Gathas, all of them are quoted below —

कुसल अम्हाण वर अणवरय तुम्ह गुणलियतस्स ।
पट्ठाविय नियकुसल जिम अम्ह होइ सतोसो ॥१॥

सो दिवसो सा राई सो य पएसो गुणाण आवासो ।

सुह गुरु तुह मुहकमल दीसइ जत्थेव सुहजणण ॥२॥

कि अव्भुज्जो देसो कि वा मसि नत्थि तिहुयणे सयले ।

कि अम्हेहिं न कज्ज ज लेहो न पेसिओं तुम्हें ॥३॥

जर भुज्जो होइ मही उयहि मसी लेहिणी य वणराई ।

लिहइ सुराहि वणा हो तुम्ह गुणा ण याणति ॥४॥

जह हसा सरइ सर पङ्डल कुचमाइ महुयरो सरइ ।

चदण वण च नागो तह अम्ह मण तुम सरइ ॥५॥

जह भद्दवए मासे ममरा समरति अव कुसुमाइ ।

तह भयव मह हियय सुमरइ तुम्हाण मुहकमल ॥६॥

जह वच्छ सरइ सुरहि वसतमास च कोइला सरइ ।

विज्झो सरइ गइद तह अम्ह मण तुम सरइ ॥७॥

जह सो नील कलाओ पावस कालम्मि पजर छूढो ।

समरइ वणे रमिउ तह अम्ह मण तुम सरइ ॥८॥

जह सरइ सीय रामो रुप्पिणि कण्हो णलो य दमयती ।

गोरी सरइ रूद्द तह अम्ह मण तुम सरइ ॥९॥

8 ŚRĪPĀLA CARIU —

Srīpāla Cariu was composed by Brahma Dāmodara It describes the life of Srīpāla who was a great emperor according to the Jaina mythology, In the beginning of the work, the poet mentions the names of the Ācāryas who had flourished before him and declares himself as the pupil of Bhattāraka Jina Candra The work was composed on the request of Sāhu Nakhatū, son of Devarāj It contains only four Sandhis. The manuscript belongs to the Śāstra Bhandār of Jaina temple of Badhi Canda, Jaipur In the beginning and end of the work, the poet has given a description of his patron The last puṣpikā of the work is as under —

इय सिरिपाल महाराय चरिए जय पयड सिद्धचक्क परमातिसयविसेसगुणणियरभरिए वहुरोर घोर दुट्ठयरवाहिपसरणिण्णासणो धम्मइ पुरिसत्यायण पयासणो भट्टारय मिरि जिणचद सामि सीस वह्म दामोयर विरइए सिरदेवराज णदण 'साहु णखतु णामकिए सिरिपालराय मुक्खगमण वहि वण्णणो णाम चउत्थो सधी परिछेउ समत्तो ।

9 PĀSA NĀHA CARIU (Pārśvanātha Carita)

This work was written by Asawāla son of Lakśmana It was completed in Samvat 1479 (1422 A.D.) at Karahala village The poet took one year in completing the work The work contains 13 Sandhis in which life story of Parśvanātha has been described A manuscript of this work is preserved in the Grāntha Bhanḍār of Jaina temple Terāpanthī, Jaipur The beginning and end of the work is as follows –

BEGINNING —

सिवसुह सर सारगहो सुयसारगहो सारग कहो गुणभरिश्रो ।
मणमि मुश्रण सारगहो खमसारगहो पणविवि पास जिणहो चरिश्रो ।।
भाविय सिरि मूलसघचरणु, सिरि वलयारयगण वित्थरणु ।
पर हरिय-कुमय पोमायरिउ, श्रायरिय सामि गुणगण मरिउ ।।
धरमचदु व पहचदायरिश्रो, श्रायरिय रयण जस पहु धरिश्रो ।
धरि पचमहव्वय कामरणु, रणुकय पचिदिय सहरणु ।।
वर धम्म पयासउ सावयह, वयधारि मुणीसर भावयह ।
भवियण मण पोमाणदयर मुणिपोमणदि तहो पट्ट वरु ।
हरि समउ ण भवियणु तुच्छ मणु, मणहरइ पइट्ठ जिणवर भवणु ।
वरभवण भवणि जस पायडिउ, पायडु ण श्रणग मोहणडिउ ।
णडिया वय रयणत्तय धरणु धर रयणत्तय गुणवित्थरणु ।

: घत्ता :

तहो पट्टवरससि णामें सुहमसि मुणि पय–पकयचन्द हो ।
कुलु खित्ति पयासमि पहु श्राहासमि, सघाहिव हो वहो श्रणिद हो ।

END —

इकवीरहो णिव्वू इ कुच्छराउ, सत्तरि सहु चउसय वत्थरोइ ।
पच्छइ सिरि णिव विक्कम गयाइ, एउणसीदी सहुँचउदहसयाइ ।
भादव तम एयारस मुणेहु, वरि सिवके पूरिउ गथु एहु ।
पचाहिव बीससयाइ सुत्तु, सहसइ चयारि मडणिहिं जुतु ।
वहलवखण मूगा सुउ वरिट्ठु, श्राणद महेसर भाइ जेट्ठु ।

जसु पचगुत्त सीहति याइ, हुश्र करम रयण मह मयणराइ ।
सो करम उलेविणु सज्जणाह, श्राहासइ गुणियण गुण मणाह ।
जो दुविहलकारइ मुणेइ, जो जिणसासणि दसणु जणेइ ।

जो सम्मत्तायरु गुण अगव्वु, जो आयम सत्थइ मुणइ भव्वु ।
जो जीव दव्व तच्चत्थ भासि, जो सद्दासद्दह कुणइ रासि ।
गुणयास भाउ सवग्गु भेइ, जो वग्गु वाग मूल जि मुणेइ ।
जो सख असख अणत जाणि, जो भव्वाभव्वह कय पमाणि ।
जो घण घण मूलह मुणइ भेउ, सो सोहिवि पयडउ गथ एउ ।
अहण मुणइती मज्झुत्थ होउ, अमुणतह दोसु म मज्झ देउ ।

घत्ता

जिण समय पहुत्तणु गुणगण कित्तणु अवसवि महि वित्थारइ ।
हउ तसु पयवदमि अप्पउ णिदमि जो सम्मतुद्धारइ ।।९।।
सो णदउ जियु सिरि पासणाहु, उपसग्गविणासणु परमसाहु ।
णदउ परमागमु णदि सघु, णदउ पहुवीसरु अरिदुलघु ।
णदउ पउरमणु अहिंसभाउ, बुहयणु सज्जणु अमुणिथ कुभाउ ।
णदउ सिरि वाम्ह हो तणउ वसु, कीलउ णिय कुलिजिमसेरहि हसु ।
णदउ जिण धम्मणि वद्धराउ, लोणायरु सुअ हरिवह्मताउ ।
णदउ णदणु सहु भा परेहि, धारम्मता उपहसिय मणेहि ।
णदउ लहु भायस सहु सुएण, परमत्थु जेण बुज्झिउ मणेण ।
णदउ अवरुवि जिण समय लीणु, खउ जाउ दुट्ठ मिच्छतु हीण ।
णदउ जो पयडइ पास चितु, आतम सारकिउ गुण विचितु ।
जा सुरगिरि रवि ससि महिप ओहि, ता चउविह सघह जणहि बोहि ।
असुवाल भणइ मइ कयउ राउ, जिणु केवल लोयणु मज्भु देउ ।
कि चोज्ज जासु वघरिज हवइ, मो कि सेवय रहो तण देइ ।

घत्ता

आजिण मुह णिग्गय सग्गा सुभगम गिरतइ लोण हो सारी ।
ज किउ हीणाहिउ काइमि साहिउ तमहु खमउ भडारी ।

इय पासणाह चरिए आयमसारे सुवग्ग चहु भरिए । बुह असवाल विरइए सघाहिप सोणिगस्स कण्णाहरण सिरिपास णाह णिव्वाण गमणो णाम तेरहमो परिच्छेओ सम्मतो ।।१३।।

10 SAMBHAVA JINA CARIU —

This is an Apabhraṁśa work written by Tejapāla The work describes the life of Sambhavanatha, the third Tīrthankara The work was composed on the request of Srāvaka Ṭhula who was an Agrawāl Jaina

The work is divided into five Adhikāras In the beginning of the work, full account of his teacher Guṇa Kirti, his patron and himself is given The manuscript was discovered in the Śāstra Bhanḍār of Jaina temple Dīwānji, Jaipur It contains 62 folios After 'manglācarana the poet gives the description of his teacher in the following lines —

पुणु पणवेमि मुणि तवनेय चारु, त्निर चरिय कम्म दुक्खावहारु ।
मुणि सहसकित्ति धम्माणुवट्टि, गुणकीत्ति गुणायरु ताह पट्टि ।।
तहो सीसु सेय लछी णिवासु, जमकित्ति जिणायम पह-पयासु ।
तहो पट्टि महामुणि मलयकित्ति, उद्धरिय जेण चारित्त वित्ति ।।
तहो सीसु णमसमि णयसिरेण, परमपप्पउ साइउ पवर जेण ।
दो पढम झाण दूरीकएण, तो झाणहि णियमणु दिण्णु जेण ।।
गुणमद्द॰ महामइ महमुणीसु, जिण सव्वहो मडणु पचमीसु ।
जो केवि भव्व कदोट्ट चद, पणवेप्पिणु तह अवरवि मुनिंद ।।

11 PINGAL CATŪRŚITI RŪPAKA —

This is also a work on Prākrit metres and has been discovered in a gutakā of Pānḍya Lūnkaranji The name of the author is not given in the work but it appears that it was composed when Prākrit and Apabhraṁśa were popular It describes or defines 84 metres, the names of which are as follows —

(1) Sāḍā
(2) Danḍikā
(3) Gāhinī
(4) Gāhā
(5) Viggāhā
(6) Sinhani
(7) Uggāha
(8) Khandhānā
(9) Vatthuvā
(10) Dohā
(11) Gandhānā
(12) Dacchithā
(13) Roḍā
(14) Lalā
(15) Rangikkā
(16) Vijumālā
(17) Caupaivā
(18) Pahumāvati
(19) Rūvāmālā
(20) Ghaṭṭā
(21) Gītikā
(22) Ḍīllā
(23) Paddhaḍī
(24) Adialla
(25) Maḍilla
(26) Vaṭhu
(27) Vahratthu
(28) Jhamilla
(29) Gayanandu
(30) Pāyangam

(31) Tinnā
(32) Nārāyā
(33) Duvai
(34) Pāvānī
(35) Vallaggiyā
(36) Cānvar
(37) Sāmānī
(38) Dhārīya
(39) Khanjā
(40) Tungā
(41) Sikkhā
(42) Toṭaka
(43) Bhujangaprayāta
(44) Līlā
(45) Lagganīyā
(46) Jamakkānā
(47) Pharī
(48) Morakkā
(49) Canḍānā
(50) Cūliyā
(51) Cārana
(52) Kamalā
(53) Dīpakkā
(54) Mottidāma
(55) Sārangā
(56) Bandhā
(57) Vijjohā
(58) Narahancā
(59) Pancā
(60) Sammohā
(61) Cauranśā
(62) Hansā
(63) Manghānā
(64) Khanḍā
(65) Khanjā
(66) Harsankhāṇa
(67) Pāikkā
(68) Pankā
(69) Vānī
(70) Sālūda
(71) Rāsā
(72) Tānī
(73) Candāmālā
(74) Cakkā
(75) Hārakkī
(76) Dhūā
(77) Takkā
(78) Khandā
(79) Khanḍlayā
(80) Kambalayā
(81) Dhavlangā
(82) Vimbā
(83) Ḍambaliya
(84) —

Apart from these metres, the poet gives also examples of sub-divisions of the metres He also mentions the name of the poet Ralha, the maker of Upcūliu Chanda —

दोहा छद्दुवि पढम पदि दह दह कल सजुत्त सुअ्रठ सविमत्त दइ ।
उपचूलिउ बुहियरा सुराहु गुरू गरा मुरा सजुत्त जपेइ रल्ह कवि ।।

the beginning and end of the poem is as follows—

जा विज्जा चउराणरोण सरिसा जा चउभुए समुणा ।
जा विज्जाहर-जक्ख-किन्नर-गणा जा सूर इ दाइया ।
जा सिद्वाण सुरा णराण कइणा जा धूवय निच्चय ।
सा अम्हाण सुहाण विमला वाणी सिरी मारया ।
जो विविह सत्थ सायर परयतो सविमलजल हेय ।
पढणब्भास तरडो नाएसो पिंगलो जयउ ।

End — तीसद्धुवमत्तय एरसजुत्तय पडियलोय चवति गारा ।
विस्सामयरिट्ठिय एरसदिट्ठिय पायण सिट्ठिय तिरिणघरा
दासप्पढ-मच्चिय अट्ठतहच्चिय चउदह तिरिणवि कियणिलय
जो एरिस छदय सेस फणिदय सो जागे मुच्च डवलिय ।।
इति डवलियाछद समाप्त । इति पिंगलस्य चतुरशीतिरुपका' समाप्ता ।

12 NEMINĀHA CARIU -

The Nemınāha Carıu was composed by Dāmodara It was completed before Pandıt Kamal Bhadra and on the request of Rāma Candra

इह रोमिणाहचरिए महामुणि कम्बलभद्दपच्चक्खे महाकइ कणिट्ठ दामोदर विरइए
पडिय रामयद आएमिए मल्हसु अनगएउ आयाणिणए जम्मुप्पत्ति नामा पढमो
सधि परिच्छेओ सम्मत्तो ।

It describes the life of Lord Nemınātha An ıncomplete manuscrıpt of thıs work ıs preserved ın the Śāstra Bhaṇḍār of Pāṭodī Jaın temple Jaıpur It contaıns three sandhıs The first Sandhı deals wıth the bırth of Nemınatha, the second deals wıth the war between Jarāsandh and Lord Krışna and ın the thırd Sandhı, the descrıptıon of Nemınātha's marrıage ıs gıven There may be four to five sandhıs ın the work The first two folıos are mıssıng

13 YOGASĀRA -

Yogasāra was wrıtten by Bhaṭṭāraka Śruta Kīrtı Hıs other three works are Dharma Parīkśā, Harıvanśa Purāna and Parmeṣṭī Prakāśasāra Yogasāra ıs the fourth work of the poet, whıch has been dıscovered ın the Śāstra Bhaṇḍār of Terāpanthī Jaına temple, Jaıpur It ıs dıvıded ın two sandhıs The last page of the manuscrıpt has been eaten by ants so the portıon ın whıch the date of completıon ıs gıven, could not be known From Yogasāra the followıng ınformatıon about the poet ıs avaılable

That he was the pupıl of Trıbhuvan Kīrtı pupıl of Devendra Kīrtı

That ıt was completed ın Jerhat Cıty ın the temple of Nemınāthā The works ends as follows—

इय जोगध्यानानुसारे चिरसूग्गिपउत्तियाणु अणुसारे वहूजोयस्स
विसेसो पढमारंभेणसकरूदृं सो कयसुदकित्तिसउणणे भविया
आयण्णिचित्तसतोसो वुहयणु गरपयभत्तो णाम विदीऊ
परिछेऊ सम्मत्तो ।। सधि २।।

—page 67 of the manuscrıpt

14 Vidhawā Śīla Samrakśanopāya —

There are only ten gāthās in the work in which means for safeguarding the chastity of the widows have been mentioned This is a book on social custom which throws some light on the society of the period and position of the widows in the society As the number of the Gāthās is only ten, all of them are quoted. From the language of the work it appears that the work was composed in the 15th or 16th Century at the latest –

पुरिसेण सह सहास सभास वत्तकारण मेगतें ।
एगट्ठाणे सयणासणाइ पइरिक्कठाण च ॥ १ ॥

पुरिसस्सवालविवरण अगोहलिण्हाण मलणमब्भगो ।
दिट्ठीइ दिट्ठिवधो विलेवण चलण धुवण च ॥ २ ॥

तबोल कुसुम कुकम कर्प्पूर सुरहि तिल्ल कत्थूरी ।
केस सरीर नियसण वासणमेलाइ सिरिखड ॥ ३ ॥

नहदत अलय सीमत केस रोमाण तह य परिकम्म ।
अच्चंतमुच्चधम्मिल्लबधण वेणिवध च ॥ ४ ॥

नाहि नियव–उरत्थल–पयासण पुरिस–सेव–करण च ।
नर–सुर–तिरिए दट्ठु कामकहे पुव्व रव सरण ॥ ५ ॥

सव्वचिय आभरण अलत्त य अजण अणुवरित ।
हिंडोलय खट्टाई–सयण तह कूलिअएउ ॥ ६ ॥

कोमभ पट्टउल तिलवासाईणि अच्छवत्थाणि ।
इगभत्ती जुयलस्स उ परिहण उब्भडो वेसो ॥ ७ ॥

खीर कामुद्दीवण-वजणमाहारमहियमहण च ।
जण समवाए कोउग–पलोयण धम्मठाण बहिं । ८ ॥

पर गिहगमण एगागिणीइणिसि बाहिरम्मि णिरस्सरणं ।
चमचम-रत-उलगाण तलियाण तह परिभोगं ॥ ९ ॥

सिगारत्थ दप्पण–पलोयण मिंदियाइ नह रागो ।
एमाइ विहव महिलाण विवज्जए सीलरक्खट्ठं ॥ १० ॥

15 SANDEŚA RĀSA ṬIPPANA —

Sandeśa Rāsa is a famous work of Apabhramsa literature written by Abdul Rahmān, the only Muslim writer of Apabhramsa It is a work of 14th Century and was composed on the lines of Meghadūta of Kālidāsa A Samskrit Ṭippana (commentary) has been discovered in the Śāstra Bhanḍār of Terāpanthī Jaina temple, Jaipur This is one of the best Samskrit commentaries so far found in the manuscript libraries of India It clears all the doubts and gives an easy sense of the Apabhramsa words The total number of the gāthās is 220 The manuscript is incomplete as the first three pages are missing It was written in the year 1551 A D

16 PĀRŚVA PURĀNA —

This is an Apabhramśa work written by poet Raidhu (15 th Century) It describes the life of pārsvanātha written on the request of khema Sādhu The Purāṇa is divided into 7 Sandhis, One manuscript copy of the year 1686 A D has been discovered in the Grantha Bhandār of Bolsīrī temple Kotah

इय सिररिपासणाहपुराणे श्रायमश्रत्थस्म श्रत्थिसुणिहाणे
सिरि पडिय रयघू विरइए सिरि महाभव्व खेत्रसाहुणामकिए
सिरि पासणाह णिव्वाणकल्लाणवण्णणो णाम सप्तमो सघी
परिछेऊ समत्तो । ७ । सघि । इति श्री पार्श्वनाथपुराण
समाप्त । सवत् १७४३ वर्षे माघकृष्णचन्द्रवारे लिखित महानद
पुष्कर मल्लात्मज पालवनिवामो ।

17 JAMBU SWĀMI CARIU — (Samskrit commentary)

This is a Samskrit commentry on the famous Apabhramśa work 'Jambu Swāmi Cariu' of mahākavi Vīra It has been discovered in the Sāstra Bhanḍār of Jaina temple Terāpanthī, Jaipur The manuscript was copied in Samvat 1565 (1508 A D) It is a good commentary which clears some difficult words The commentary on the first Sandhi is written in detail in comparison to the other sandhis It covers one third portion of the manuscript From the commentary it appears that in the 13 th and the 14 th centuries, the Samskrit was used as medium for understanding the difficult words of Apabhramśa even.

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SAMSKRIT WORKS

1 MEGHĀBHYUDAYA —

It is a short poem on Meghadūta of Kālidāsa The whole poem is finished in 38 samskrit stanzas. The manuscript is in the collection of Granth Bhandār of Jaisalmer The first stanza of Meghadūta has been written as under -

काचित् काले प्रमुदितनदन्नीलकण्ठैर्घनागे,
व्योमाटव्या प्रतिदिशमल सञ्चरन् मेघनागे ।
बद्धारम्भ वदति वनिता स्म प्रवासाय कान्त,
कामश्चाप वहति हितदा विस्फुरच्छायकान्तम् ।। १ ।।

The end of the work is as follows -

विद्युल्लता लसति काञ्चनसन्निभार,
धाम्नो वहन्ति घनवन्ति नमानिभारम् ।
उच्चै रसत्यविरत जलदोऽस्तवारि—
रस्मिन् प्रयातु समये प्रिय यस्तवारि ।। ३८ ।।
इति मेघाभ्युदयकाव्य समाप्तमिति ।। छ ।।

2 JĪTASĀRA SAMUCCAYA —

This is also a new work which has been found in the Grantha Bhanḍār of Ajmer Jītasāra Samuccaya was composed by VRIṢABH NANDI According to Śri Jugalkishore Mukhtār, the scholar flourshed earlier than the 9th century There are 700 ślokas in it. Though in the original work the number of slokas are stated to be 600 This shows that some verses were interpolated by some copyists

The subject matter of the work deals with punishments, which are to be inflicted when the Jaina principles are violated

3 NYĀYA VĀRTIKA ṬIPPANA —

This is a commentary on Nyāya Vārtika written by Bhārdvāj in Samskrit This is a non Jain-work The manuscript exists in the Grantha Bhandar of Jaisalmer It belongs to Samvat 1279 i e 1222 A D The end of the manuscript is as follows —

यो ऽ क्षपादमषि न्याय· प्रत्यभाद् वदतावरम् ।
तस्य वात्स्यायन इद भाष्यजातमवर्त्तयत् ॥ १ ॥

जतीना सप्रपञ्चाना निग्रहस्थानलक्षणम् ।
शास्त्रस्य चोपसहार पञ्चमे परिकीर्त्तित· ॥ २ ॥

यदक्षपादप्रतिमो भाष्य वात्स्यायनो जगौ ।
अकारि महतस्तस्य भारद्वाजेन वार्त्तिकम् ॥ ३ ॥

इति पञ्चमोध्याय समाप्त ॥ छ ॥ न्यायावार्त्तिक समाप्तमिति ॥ छ ॥

सवत् १२७६ वर्षे फागुन सुदि ६ बुधे प्रल्हादनपुरस्थितेन ठ विल्हणेन न्यायवार्तिकपुस्तक समाप्तमिति ॥ श्रीमज्जिनपतिसूरिशिष्य श्रीजिनेश्वर-सूरीणा उपदेशेन ॥

4. ADHYĀTMA RAHASYA :—

Adhyātma Rahasya written by Pandit Āśādhar of the 13th Century was unknown to the scholars till about ten years ago but it has been discovered now in Jaina Śāstra Bhandār of Ajmer This work was composed by the order of his father. This is on the subject of Adhyātma (spiritualism) The name of Adhyātma Rahasya mentioned by the poet in his ANAGĀRA DHAMĀMRITA (1243A D) as such it appears that it was composed befor 1243 A D The total numder of verses is 73 The beginning and the end of the manuscript is as follows —

Beginning

भव्येभ्यो भजमानेभ्यो यो ददाति निज पदम् ।
तस्मै श्रीवीरनाथाय नम श्रीगौतमाय च ॥ १ ॥

End

शश्वच्चेतयते यदुत्सवमय ध्यायन्ति यद्योगिनो
येन प्राणिति विश्वमिन्द्रनिकरा यस्मै नम कुर्वते ।
वैचित्रीयगतो यतोऽस्ति पदवी यस्यान्तर प्रत्ययो
मुक्तिर्यत्र लयस्तदस्तु मनसि स्फूर्जत्पर ब्रह्म मे ॥ ७३ ॥

5 COMMENTARY ON BHŪPĀLA CATURVINŚANTI STOTRA —

Bhūpāl Caturvinśanti stotra is a work in Samskrit by Bhūpāl poet. It is a prayer in praise of twenty four Tīrthankaras Āśādhar, a famous samskrit writer of 13th Century wrote a commentary on this stotra. But the copy of the Commentary written by him was not available before some time back. Now it has been discovered in the Śāstra Bhanḍār of Jaina tenple, Pāṭodī This is a rare manuscript as upto this time only one manuscript has been discovered The commentary was made by the scholar for his pupil Vinay Candra This is a good commentary on the work The commentary of the 2nd stanza is as follows —

शान्त वपुः श्रवणहारि वचश्चरित्र,
सर्वोपकारि तव देव ततः श्रुतज्ञाः ।
ससारमारवमहास्थलरुन्द्रसान्द्र—
च्छायामहीरुह भवन्तमुपाश्रयन्ते ।। २ ।।

शान्त निर्विकार सौम्यमित्यर्थ । वपु शरीर तवास्तीति सबन्ध । श्रवणहारि श्रोत्रप्रिय वचो वाक्य तवास्ति । चरित्र चरण विहरणक्रिया सामाधिकादि चारित्र वा सर्वेषा प्राणिनामुपकारि उपकारकम् । भगवति हि विहरति सुभिक्षारोग्यादिना सर्वे जन्तव स्वस्था भवन्ति । प्राण्युपघातश्च न स्यात्तथातदुपदिष्टधर्मानुष्ठानान्निराबाधा भवन्ति । यत एव । हे देव इन्द्रादिभिर्दीव्यते स्तूयते इति देव । ततस्तस्माद्वपु शान्तत्वादिति हेतो । श्रुतज्ञा आगमविदः । ससार एव मारव मरुदेशप्रभव महास्थल प्राणिना सन्ततसन्तापहेतुत्वात्तत्र रुद्रो महान् सान्द्रो घनः छाययोपलक्षितो महीरुहो वृक्ष. । यस्य सूर्ये चलत्यपि यस्य छाया निश्चला भवति स छायातरुरिति लोके प्रसिद्धः स तथाभूतो जिन आमन्त्र्यते । भवन्त त्वा श्रयन्ते अर्थान्तराद्व्यावृत्य समन्तात्सेवन्ते ।। २ ।।

6 Commentary on KIRĀTĀRJUNĪYA —

This is a Samskrit commentary on KIRĀTĀRJUNĪYA by Prakāśa Varṣa This commentary has been newly discovered in Āmer Śāstra Bhandār, Jaipur One manuscript of this is available also in the collection of Jaisalmer Bhanḍār The commentary has not been published so far

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7 ŚRĀVAKA DHARMA PRAKARANA —

Śrāvaka Dharma Prakarana was composed by Jinesvar Sūri in Samskrit in the year 1256 A D It describes the duties of a Jaina layman The work is written in artificial language The total number of stanzas is 245 The manuscript of the work is preserved in the Grantha Bhaṇḍār of Jaisalmer

8 UTTARA PURĀNA ṬIPPANA —

Uttarapurāṇa is a famous work written in Samskrt by Ācārya Guna Bhadra in the 9th Century It is very popular among the Jainas and is widely read A Samskrit commentary written on this Purāna has been discovered in the Śāstra Bhaṇḍār of Jaina temple Terāpanthī Jaipur The name of the commentary written is not known but as the manuscript is of Samwat 1569, the commentary seems to have been written earlier than this No commentary of this Purāna has been found so for This commentary is rare one The beginning of the commentary is as under —

विनेयाना भव्याना । अवाग्भागे दक्षिण भागे । ५ प्रणायिन. सत ।
वृणुतेस्म भजतिस्म ।। ६ शक्ति सिद्धि भयोपेत । प्रभूत्साहमत्रशक्तयस्तिस्र ।

प्रभुशक्तिर्चभवेदाद्या मत्रशक्तिर्द्वितीयका
तृतीयोत्साहशक्तिश्चेत्याहु शक्तित्रय बुधा ।।

9 PĀRŚVANĀTHA CARITRA —

One manuscript of this work has been discovered in the Śāstra Bhaṇḍār of Dablānā (Būndī) It is in Samskrit prose The name of the author has not been mentioned in the work. The manuscript was copied in the year 1563 A D by Pandit Saubhāgya Kīrti (1)

The work beals with the life of Lord Pārsśvanātha The language of the work is simple The work is cmpleted in 27 folios One quotation from the work is as follows —

मथुरापुर्यां धनसारो धनाढ्य । स षष्टिकोटि धनी । द्वाशिंति कोटिभौमिमध्ये
द्वाविंशतिकोटि व्यवसायमध्ये द्वाविंशतिकोटि गृहव्याजे सति ।

(१) संवत् १६२० ज्येष्ठमासे शुक्लपक्षे ५ तिथौ प० सौभाग्यकीर्तिना लिखित ।

10 SULOCANĀ CARITRA —

Sulocanā Caritra was written by Vāḍi Cāndra, pupil of Prabhā Candra It is in Samskrit poetry It describes the life of Sulocanā Satī who was famous for her good character. The work is divided into nine paricchedas One manuscript of this work has been discovered in the Grantha Bhandār of Dablānā (Būndī) The manuscript contains the date of 1708 A D. It was copied by Lāl Candra, pupil of Brahma Kripā Rāma

11 CĀRPAṬA ŚATAKA —

This is in Samskrit composed by some unknown scholar There are hundred Padyas in the work in which several kinds of teachings have been imparted This has been found in the Grantha Bhanḍār of Pāndyā Lūnkaraṇji This is a rare work which has not been found so far in any of the Bhanḍārs in Rājasthān. The manuscript is dated samvat 1873 (1816 A D) The beginning and end of the work is as follows —

श्रीसर्वज्ञ नत्वा देव, सकलसुरासुरविरचितसेव ।
वक्ष्ये किंचित्तदनुचरोऽह, मु चति येन विवेकी मोह ।। १ ।।
वर्जितदुष्टसहायमहोभि , परिहरभाषाकायमनोभिः ।
षड्विधजीवनिकायविनाश, ससृतिचारकबन्धनपाश ।। २ ।।

× × × ×

कोऽह कस्त्व कथमायात., का मे जननी को मे तात. ।
इति परिभावयत ससार., सर्वोय खलु स्वप्नविहार' ।। ६६ ।।
वर्गोच्चारणकरणविहीन, यदिद गुरु-सकेते लीन ।
स्वयमुन्मीलति यस्य ज्ञान, पुनरपि तस्य न गर्भाधान ।। १०० ।।

12. RĀJAVANŚA VARNANA —

This is a work written in Samskrit and deals with the various dynasties of India It contains 9 leaves but the 1st leave is missing The date of writing the manuscript is not given The manuscript belongs to the Śāstra Bhanḍār of Jaina Terāpanthī Mandir, Jaipur

In the beginning, the author gives a passing reference to important dynasties of India and then he begins with Pandava dynasty in the following way —

तत्रादौ शक्रपथाया, इंद्रराज्य करिष्यति ।
कलिकाले 'इंद्रपृस्थ' इति नाम भविष्यति ।
पुनश्च पाडवभूपाला राज्य कृत्वा कलौ युगे
वर्ष त्रय सहस्त्रश्च, भवतीह न सशय ॥ २ ॥

This description completes in 76 Padyas After giving a short reference to Rāma Vanśa Rājya, the poet begings with Pamāra dynasty in this way —

कृतयुगे बलिर्दाता, त्रेतायां रघुनन्दन ।
द्वापरे कर्णविख्यात कलिकाले च विक्रम ॥ १ ॥
दातासूरदयालुश्च, परदु खश्चभजकः ।
दिल्लीशविक्रमादित्य. उज्जैणी राज्यनायक ॥ २ ॥

This finishes in 92 verses Afterwards he describes about Tunvar dynasty in which there were 19 Kings For the Cāuhān dynasty, the author takes 25 verses After The downfall of Cauhānas, Pattan dynasty begins The poet gives an exact date which is as follows —

विक्रमात् सप्तद्विद्वैक १२२७ वर्षे च प्रवरे वरे ।
चैत्रकृष्णत्रयोदश्या, म्लेच्छराज्य च जायते ॥ १ ॥

In Samvat 1393 (1336 A D) Kutūbuddin established his kingdom

विक्रमात् त्रिनवत्रयोदय .१३६३ राज्यस्थापित म्लेच्छनायक ।
श्रादौ कुतवुद्दीनाख्य, वेद–वर्ष–द्विमासक ।
किरदिना रूद्र घटिका, योगिनीपुरराज्यकृत् ॥ २६ ॥

After describing Lodi dynasty, the author states that the rule of Chatta (Moghul) dynasty begins from Samvat 1553 (1496 A D) and Taimūrlang was the first and Bābara was the second one It completes with the description of Aurangzeb who ruled over India for 49 years 9 months and 27 Gharies There are some verses after the description of Aurangzeb, but it seems that they were written later on by another man The author gives four names for Delhi i e INDRAPRASTHAPUR, YOGĪNĪPUR, ḌHILLI and lastly DELHI

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HINDI & RĀJASTHĀNI WORKS

1. JINADATTA CARITA —

Jinadatta Carita or Jinadatta Kathā was composed by the poet Rajarsingh in the year 1297 A D The work has been discovered in a gutakā of Jaina temple, Pāṭodī, Jaipur It describes the life of a Jaina Śrāvaka Jinadatta who was the son of a richman Once he went to Ceylon for business and there he married the daughter of the King It contains 553 stanzas.

The poet was Jaisawāl by caste His father's name was Āte and mother's name was Siryā The language of the work is influenced by Rājasthānī and Apabhramsa The main metre of the work is Caupai but metres like Dohā and Vastu Bandha have also been used. It is perhaps the first big work of old Hindī in which the date of composition is given It is full of poetic beauty and presents a picture of the social and economical condition of that time The poet gives his family account and date of completion of work in the following lines —

जइसवाल कुलि उतम जाति, वाईसइ पाडल उतपाति ।
पचऊलीया आते कउ पूतु, कवइ रल्हु जिणदत्त चरित्तु ॥ २६ ॥
माता पाइ नमउ ज जोगु, देखि लियउ जेहि मत लोगु ।
उवरि मास दस रहिउ धराइ, धम्मु बुधि हुई सिरीया माइ ॥ २७ ॥
पुणु पुणु पणवउ माता पाइ, जेह हउ पालिउ करुणा भाइ
म उवयारणु हुइमउ उरणु, हा हा माइ मज्झु जिण सरणु ॥ २८ ॥
सवत् तेरहसँ चउवण्णे, भादवसुदि पचम गुरु दिण्णे ।
स्वाति नखत्तु चदु तुली हती, कवइ रल्ह पणवइ सरसुती ॥ २९ ॥

The last portion of the work in which the poet requests his readers not to defame the work, is as follows —

जो जिणदत्त की निंदा करइ, सुनत चउपही जलि जलि मरउ ।
जो यह कथा घालिहइ रालि, तहु मिछत्ती दइ यहु गालि ॥५४९॥
मइ जोयउ जिणदत्त पुराणु, लाखू विरयउ अइस पमाणु ।
देखि विसरू रयउ फुड एहु, हत्थालवणु वुहयण देहु ॥५५०॥
जो जिणदत्त कउ सुणइ पुराणु, तिसको होइ णाणु णिव्वाणु ।
अजर अमर पउ लहइ निरत्तु, चवइ रल्ह अमई कउ पुत्तु ॥५५१॥

गय सत्तावन छयसय माहि, पुन्नचन्त को छापइ छाह ।
तवकु पुराणु सुणिउ नउ सत्थ, भणइ रल्हु हउ ण मुणउ अत्थु ॥५५२॥[1]
जिणदत्त पूरी भई चउपही, छप्पन हीणवि छहसय कही ।
सहसु सलोक विन्न सय रहिय गथ पमाणु राइमिहु कहिय ॥५५३॥
सवत् १७५२ वर्षे कात्तिग शुदि ५ शुक्रवासरे लिखत महानद पालव पुष्करमलात्मज ॥

2 CAUBĪSĪ GĪTA —

Caubīsī Gīta was composed by Delha in the year 1324 A D It contains 26 verses of which 24 verses are written in the praise of twenty four Tīrthankaras and the remaining two describe the poet and when it was composed The language of the work is an old Hindī, prevalent at that time From the linguistic point of view the work presents a good mātenal for research

Delha, the writer of this poem was born in *Parwar* caste at *Tihdhā City* The work has been discovered in the Grantha Bhanḍār of Baḍā Jaina temple, Jaipur It exists in a gutakā which was written in 1433 A D In the first stanza, the poet describes the circumstances under which the work was written —

आदि रिसहु पणवेपिणु, अन्त वीरु जिणणाहु ।
अरहु सिद्ध आचार्य, अरु उज्झायति साहु ॥
गणहर देउ नएपिणु, सारद करइ पसाउ ।
हउ चउवीसी गाउ, करि तिसुद्ध समभाउ ॥
सा तन सहजानन्दणु, वालइ वच्छ निरूत्त ।
कम्मक्खय कारण णिमित्त, देल्ह तुम्हि रचहु कवित्त ।
दुसमु कालु पचमउ, धम्म की दिन दिन हाणी ।
बोधि करहु फलु लेहु, कहहू चउवीस वखाणी ॥
गौरउ पभणइ णिमुणि, णाह हउ दासि तुम्हारी ।
जिण चउवीस कथतरु, सो मुहि कहहु विचारी ॥

Items of Description

वापु माय तित्थकरु जनमु नयरु अर आउ ।
जक्खु जक्खिणी लछणु अर जिहि जेतउ काउ ॥

Last portion of the work in which the date of completion and the poet's family account is given runs as under

कहउ जाणि कुलु आपणउ परवाडु भणाउ ।
धम्मे साहुहि पणतिउ आजिहि पैतु नाउ ।।
उदैसाहि दिउ भीया ए तीनिउ लघु भाई ।
टिहिडा णयरि वसन्त देल्ह चउवीसी गाई ।।
हउ तुम्हि गोरउ पु छिउ बुद्धि कहा महपाइ ।
तेरहसइ इकहत्तरे सवच्छरु होइ ।।
मासु वसन्तु अतीतउ अलखइ तिज दिन होइ ।
गुरुवामरु पमणिज्जइ रोहिणि रिसु गुणेहु ।।
ब्रह्मा जोग पसिद्धउ जाइसु एम कहेइ ।
पढइ पढावइ णिसुणाइ लिहि लिहा जो देई
भव समुद्दु सो उत्तरइ मोक्खपुरह सो जाइ ।।

3 PRADYUMNA CARITA[1] —

Pradyumna Carita was composed by the poet Sadhāru in the year 1354 A.D It is a work on the life of Pradyumna, the son of Śrī Krisna and one of the great personalities in the Jaina Mythology The work contains 701 stanzas in various metres specially in caupai The language of the work is Brijabhāshā and probably it is the first work in Brijabhāsā It is a very good work and possesses literary merits. The method of description is very simple and easily understandable. It was composed in the Airacha town which is on Kanpur-Jhansi line Two manuscripts of this work have been discovered in the Jain Śāstra Bhanḍār of Jaina temple Badhīcanda, Jaipur & Jaina Śāstra Bhanḍār of Kāmā The first manuscript was written in 1548 A D and the other in the 17th Century The main Rasa of the work is 'Vīra' because one third of the stanzas are related to Vīra Rasa The work may be divided into six sargas, and there is description of war in every Chapter Apart from other things, the work is very much important from linguistic point of view The beginning and end of the work is as follows —

सारद विणु मति कवितु न होइ, सरु आखरु णवि बूझइ कोइ ।
सो सघार पणमइ सरसुति, तिन्हि कहु बुधि होइ कतहुती ।। १ ।।

1 Published by S D Jain Atisaya Kśetra Śri Manāvīrji in 1960

सबु को सारद सारद करइ, तिस कउ अंत न कोउ लहइ ।
जिणवर मुखह जु णिगाय वाणि, सो सारद पणवइ परियाणि ॥ २ ॥
अठ दल कमल सरोवरु वासु, कासमीरपुर लियो निवासु ।
हंस चढी कर लेखणि देइ, कवि सधार सरसइ पभणेइ ॥ ३ ॥
सेत वस्त्र पदमवतीण, करह अलावणि वाजहि वीण ।
आगम जाणि देहु बहुमती, पुणु दुइ जे पणवइ सरसुती ॥ ४ ॥

+ + +

सरस कथा रसु उपजइ घणउ, निसुणहु चरितु पजूनह तणउ ।
संवतु चौदहसैं हुई गए, ऊपर अधिक ग्यारह भए ॥
भादव दिन पचइ सो सारु, स्वाति नक्षत्र सनीश्चर वारु ॥ ११ ॥

+ + +

मइसामी कउ कीयउ वखाण, तुम पजुन पायउ निरवाण ।
अगरवाल की मेरी जात, पुर अगरोए मुहि उतपाति ॥ ६९४ ॥
सुधणु जणणी गुणवइ उर धरिउ, सा महाराज घरह अवतरिउ ।
एरछ नगर वसते जानि, सुणिउ चरित मइ रचिउ पुराणु ॥ ६९५ ॥
सावयलोग वसहि पुर माहि, दह लक्षण ते धर्म्म कराइ ।
दस रिस मानइ दुतिया भेउ, झावइ चितह जिणेसरु देउ ॥ ६९६ ॥
एहु चरितु जो वाचह कोइ सो नर स्वर्ग देवता होइ ।
हलुवइ धर्म्म खपइ सो देव, मुकति वरगणि मागइ एम्म ॥ ६९७ ॥
जो फुणि सुणह मनह धरिभाउ, असुभ कर्म ते दूरिहि जाइ ।
और वखाणइ माणुसु कवणु, तहि कहु तूसइ देव परदवणु ॥ ६९८ ॥
अरु लिखि जो लिखियावइ साधु, सो सुर होइ महागुणराधु ।
जोर पढावइ गुण किउ निलउ, सो नर पावइ कंचन मलउ ॥ ६९९ ॥
यहु चरितु पुन्न भडारु, जो वरु पढइ सु नर महसारु ।
तहि परिदमणु तुही फलदेइ, सपति पुत्र अवरु जसु होइ ॥ ७०० ॥
हउ बुधिहीण न जाणौ केम्वे, अक्षर मातह गुणउ न भेउ ।
पडित जणह नमू कर जोडि, हीण अधिक जण लावहु खोडी ॥ ७०१ ॥

॥ इति परिदमण चरित समाप्त ॥

4 BĀRAKHARI DOHĀ :—

This was composed by Mahācand, the pupil of Vīracanda. The time of the work is not given by the poet, but it appears that it was composed not later then the 16th Century as one copy of the manuscript preserved in Āmer Śāstra Bhandār is of 1534 A. D It is a spiritual work and deals with Ātmā, Parmātmā and the World. The total number of Dohas is 333. Some of the Dohās are as follows —

सो दोहो अप्पाणयहु, दोहा जोण मुणेइ ।
मुणि महयदिण भासियउ, सुणि विण चित धरेइ ।। ६ ।।

× × × ×

कायहो सारउ एउ जिय, पच महाणुवयाइ ।
अलिउ कलेवरु मारुतहु, जेहिण धरियइ ताइ ।। ८ ।।

× × × ×

खणि खणि खिज्जइ आव तसु, णियडइ होइ कयतु
तहिवण थक्कइ मोहियऊ, मे मे जीउ मणतु ।।१६।।

× × × ×

ते कि देवें कि गुरेण, धम्मेण य कि तेण ।
अप्पहु चित्तहु णिम्मलऊ, पच्चउ होइ ण जेण ।। १५७।।
मे परियणु मे धण्णु धणु, मे सुअ मे दाराइ ।।
इउ चिततहु जीव तुहु, गय भव कोजि सयाइ ।।२६५।।

5 SĪKHĀ MANI RĀSA —

The Rāsa was composed by Bhaṭṭāraka Sakalkīrti (15th Century) The poet imparts some teachings to his readers for remaining pure at heart and kind towards all human beings

जीव दया दृढ पालीइए, मन कोमल कीजि ।
आप सरीखा जीव सवै, मन माहि धरीजइ ।।

The poet also requests that one should not disturb others while perfoming religious duties .

धर्म करता न वारीइए, नवि परिनदीजि ।
परगुण ढाकी आप तणा, गुण नवि बोलीजइ ।।

In the end of the work the poet mentions his name only

वैराग रे पालीइ सार, राग टालु सकलकीर्ति कहिए ।
जे भणि ए रास ज सार– सीखा मणि पढते लहिए ।।
(इति सीखामणिरास समाप्त)

6 ĀDINĀTHA STAVAN —

The stavan was composed by 'Mehau' in the year 1442 A D The Ādinātha Stavan is a historical work written in praise of Lard Ādinātha of Ranakpur or Rānāpur temple. The temple is situated in Pali district of RāJasthān and six miles of Sādaḍi The temple was constructed in the year 1439 A D [1] The poet describes the art of temple minutely

छउमुख शिखर त्रिभूमइ बार, मूलनायक जिण करू जुहार ।
त्रिहु भूमी त्रिभुवन दीपतु, त्रिभुवन दीपक नाम धरन्तु ।। ४६ ।।
दह कलस सोवन मइ सोहइ, जोअत तिहुअण मन मोहइ ।
तेज पुंज झलहलइ अपार, जाणो तिहुअण लाछि भंडार ।।४१।।

In the end of the Stavan, the poet mentions his name, and gives the date of the work

संवत चउदनवाणवइ · १४६६ ए घुरि काती मासे ।
मेहउ कहइ मइ स्तवन कीउ मनि रगि लासे ।। ४८ ।।
इति श्री राणपुरमंडण श्री आदिनाथ स्तवन संपूर्ण ।।

7 TIRATHA MĀLĀ STAVAN —

This is a description of most of the holy places called Tīrthas The Tīrtha mālā is a Hindī work writtan by mehau who wrote Ādināthа Stavan (1442 A D The date of completion of the work is not given but it appears that it was also composed near about 1442 A D The manuscript was copied in the year 1472 A D There are 89 stanzas on Ābu, Sirohī, Jālaur, Viśālpur, Kumbhānā, Rānāpur (Ranakpur), Campā, Mathurā, and Raj Grihi The manuscript is incomplete as the first thirty one

1 History of the Jodhpur State part I p 66

stanzas are not there. It is preserved in the Grantha Bhaṇḍār of Khandelwāl Jaina Mandir, Udaipur The last two verses of the work are as follows :—

बला श्रंगिरो पीश्रा घाट, पुण्य तणी वहती कीधी वाट ।
मेहउ कहिउ मुगति नउ ठाम, सदा लिउ तीथकर नाम ॥ ८८ ॥
तीरथ श्रजी घणा छइ भला, मइ कहिश्रा दीठा ते।तला ।
तीरथमाल भणउ सभलउ, जाइ पाप घट हुइ निरमलउ ॥ ८९ ॥
इति तीरथमाला स्तवन समाप्त ।
सवत् १५२९ वर्षे माह वदि ६ दिने शुक्रवारे लिखित ।

8. RĀYA HAMMĪRADE CAUPAI —

This is a historical work written by the poet Bhāḍau It was composed in the year 1481 A D. It describes the life story of Rājā Ḥammīra and the famous battle fought between him and the Emperor Allāuddin. It is a Rājasthānī work which describes every event in a very lucid way The total number of verses is 326. The last two are as follows —

रामायण महाभारथ जिसउ, हमीरायण वीतउ तिसउ ।
पढइ गुणइ सभलइ पुराण, तीया पुरुषा हुइ गगा स्नान ॥
दूहा गाहा वस्तु चउपही, तिनिसइ इनवीसा हुई ।
पनरहसइ श्रढतीसइ सही, काती सुदि सातमि सोम दिने कही ॥३२५॥
सकल लोक राजा।रजनी, कलिजुगि कथा।नवीनी पनी ।
भणता दुख दालिद सहु टलइ, भाडउ कहइ मो श्रफला फलइ ॥३२६॥
सवत् १६३६ वर्षे भादवा वदि १० रविवारे लोखत विजकीरति मलधार गच्छे ।

9 DŪNGARA KĪ BĀVANĪ —

The Bāvanī was written by the poet Padma Nābha As this was composed on the request of Sanghapati Ḍūngar, hence it is named after his name It is in Rājasthānī language and was completed by the poet in 1486 A D. The work deals with various subjects of general nature and contains 54 stanzas in Savaiyā metre. The manuscript is housed in Śāstra Bhandār of Tholiā Jaina temple, Jaipur This was copied in the year 1656 A D by Śāh Rūpsī It is also called by the name of AKŚARA BĀVANĪ In the last two stanzas, the poet gives the date of completion of the work and his short description which is as follows —

सवत् पदरहृचालसे १५४३ तीनि श्रागला मुदिताय
सुकल पखि द्वादसी वार रविविर स मगल ।
पूर्वपाढ नखिम्र जोग हृरार्यण हृरिपगल ।
शुम लगन शुम घडी ।
शुम वेला शुम वचन पद्मनाम कहि कवरै,
बावनी लद डू गर सूमरण वसुधा मडलि विस्तरइ ।।५३।।
हुँवड हरिप श्राणद उछाहनु मदिरि ।
स जनमनि उलास पिमुरण मजवि गिरिकदरि ।
दिन चढि ज्यमु प्रताप तेज तिहु मुवरण प्रगसै ।
ससि करति ससारि समि जेम विकामइ मासै ।
घन पुत्र लछि मुख सपदा कहय पदम जयवत हुय ।
श्री डू गर वालह देय वरु जयवतउ जहि मेरु ध्रुव ।।५४।।

10 SAKALA KĪRTI RĀSA —

Sakalakīrti Rāsa is a historical work which describes the life of Bhaṭṭāraka Sakalkīrti and Bhuvan kirti who were the most famous Bhaṭṭārakas of the 15th Century It was written by his pupil Sāmal either in his life time or just after his death This is perhaps the first work in Hindi which describes the life of the Scholārs in detail Sākal Kīrti was born in the year 1386 A D at ANAHALPUR He was married when he was fourteen and renounced worldly life and became Jaina Sādhu in 1406 A D at the age of 20, He became Bhaṭṭāraka in 1435 A D Several places were visited by him. Thus this Rāsa is very important work in this respect It has been discovered in one of the Grantha Bhanḍārs of Udaipur, Various works written by Sakalakīrti have also been mentioned in it Year and month for every event which occured in the life of Bhaṭṭāraka Sakalakīrti is given in the Rāsa. Thus it is purely a historical work The beginning and end of the work are given below –

श्रादि भाग

वस्तु बध

श्रादि जिरणवर २ तरणइ उनक्रमि ।
श्रादि दिगम्बरुए श्रादि सयल ससार सुरणीइ ।।
तीर्थंकर श्रादि सयलइ रिणवृत्ति मही मह्य सुरणीइ ।।
छह दरशरण श्रादि वडिल जसु गुरण पुहुवि न पार ।।

ते निसुणु नावि सदीय, जिमु हुइ सफल मनार ॥
उवणि—प्रतिदिन मारदा देवि सेवि, सहि गुरु पाणि लागी ।
पामीय सानु पसाइ नाइ, नरमन मत मागी ॥ १ ॥
गरि सु भराम उल्हास भणि अति अनोपम आणी ।
गाईसु श्रीमूलसंघि रंगि, गुरु जगत बखाणी ॥ २ ॥

अन्तिम भाग

जनिगइ गुरु उपदेशिइ, मंदिर बध अतिमद ।
मगि ठाकर प्रदराजसम्यक रजि प्रासाद माडीउए ॥२०॥
मंडलिक राइ बहु मानीउ देश व देशिज व्यापीयु ।
शीतलमइ आदिनाथ थिर थापीया ए ॥२१॥
इम करणी दिन दिन सुव मेगि चहुँ दिसि हुइ देस विदेसि ।
उपदेसि सुगुरु श्री भुवनकीरति तरण इए ॥२२॥
थिर न पुजा नमि रविचंद, चउविध सघ पूरिइ आनद ।
सुमगनि सुवचनि थवि मामल मणइए ॥२३॥
चउवीस जिणेसर प्रसादि श्रीभुवनकीरति नव नवलि नारि ।
जयवता सकल सघ कल्याण करए ॥२४॥ गणधर ॥
इति श्री भट्टारक श्रीसकलकीत्तिनु रास समाप्ता
श्राविका बाई पूतलि पठनार्थं लिखापितं ॥

11. HOLI RĀSA —

This was composed by Brahma Jinadāsa, pupil of Bhaṭṭāraka Sakalakīrti. It describes briefly the story of Holi according to the Jaina belief. It is in Hindi and written in Caupai, Duhā and Vastu Bandha metres. It is written in Rājasthānī in which several words of Gujarāti have been used. The manuscript is preserved in the Grantha Bhandār of Terāpanthī temple, Jaipur. The end of the work is as follows -

ए कथा रस माकरी, सकलित यासु सार ।
जिनदास भासिउ निरुपर, जिन धासु बह धार ॥ १८५ ॥
[illegible] धर्म [illegible], [illegible] धर्म [illegible] ।
[illegible] सालिभरण, [illegible] ॥ १८६ ॥
[illegible] निदेशी, [illegible] ।
[illegible] ॥ १८७ ॥

रास मनोहर २ कीयु अति चग,
होली तणु अति दुरधर भेदाभेद वखाण जाणु ।
ए कथा रस गामनी, मनमांहि धर्म विचार आणु ।।
इम जांणी निश्चु करी, पालु समकित सार ।
ब्रह्म जणदास कहिइमु जिम पामु भवपार ।। १४८ ।।
।। इति होलीरास समाप्त ।।

12 BUDHI PRAKĀŚA —

Budhi Prakāśa was composed by the famous Hindi poet Delha, the father of Thakursi who was also a poet of the 16th Century The work contains teachings for a lay man The whole work is completed in 27 stanzas, out of which first fifteen stanzas are not traceable so far The guṭakā No 865 in which this work has been collected, contains only later half portion of the work It was copied by Dasaratha Nigotiā From half of the portion of the work only, it appears that it is a fine work and possesses a literary as well as linguistic beauty. The work is a very short one, so the whole portion is given below :—

भूखो पथ न जाइ सियालो, जीवा पथ न जाइ उन्हालो ।
सावणी भादवे गाव न जाजे, आमोजा मो भोय न मोजे ।। १६ ।।
अणर चीतो किम नोहि खाजे, अणर पीछाण्या की साथी न जाजे ।
जाय दिसावरि राती न सोजे, रोस न कीजे चालत पथी ।। १७ ।।
अवघरि न्हाय उतरी जे घाटो, कन्या न वेची गरथ कै साटै ।
पहुणा आया आदर दीजे, आपण सारु भगति करीजे ।
दान देव लखमी फल लीजे, जुनो ढोर न क्रपड लीजे ।। १८ ।।
पढु न होय कीसिही वेचाले, वचन घालि तुम जो राले ।
वीणज न कीजे आस पराय, आरमज्यो काम त्यो नीरवाहि ।। १६ ।।
नितप्रति दान सदाहि दीजे, दुणा उपरि व्याज न लीजे ।
घरिही ण राखी हीण कुल नारी, सुकृत उपाय सतोपा सारी ।। २० ।।
वीणसै घोयड इसि हसी साय, वीणसै वहु ज परि घरि जाय ।
वीणसे पूत मछोकडी छाडी, विणसौ गय गवाडो मीडी ।। २१ ।।
वीणसे विण असवार घोडो, वीणसे सेवग आहर थोडो ।
वीण सौ राजु मत्री नो थोडो, अजगील न वोल सिकुडो ।। २२ ।।
वृद्धि होइ करि सो तर-जीवो, मध्रीम के घरी पाणी न पीवे ।

हरिपन कीजे जे बुढ्डो पाणी, अणनीपने सुकाल,न जाणी ।। २३ ।।
मत्र न कीजे हीयडो कुडौ, सील वीठा नारी ए पहराय कुडौ ।
अैसी सीख सुणी रौ पुण्या, लाज न कीजे भागत कन्या ।। २४ ।।
ब्राह्मण होय सवेद भणावौ, श्रावक होय सम्रण अथवा जीवे ।
वाणया होय सवणिज करावो, कायथ होई सलेखो भणावो ।। २५ ।।
कुलमारग जु ए छडौ करमा, सगली सीख सुणेजे धरमा ।
बुधि-प्रगास पढीर वीचारे, बीरो न आवे कदहि सहु सारौ ।। २६ ।।
अैसी सीख सुणै सहु कोय, कहता सुणता पुनी जु होय ।
कहौ देल्ह परषोत्तम युता, करौ राज्य परीवार सजूता ।। २७ ।।
सवत् १६८६ मिती पौष सुदी १० बुधीप्रगास समाप्ता ।
लि० पडीढा युढा लीखायत पडीरासीघ जी ।।

13 NEMINĀTHA RĀSA —

This is a work on the life of Lord Neminātha written by Ācārya Jinasena in 1494 A D in the city of Jāvacha There are 93 stanzas in the work The work is in Rājasthānī The manuscript of Neminātha Rāsa is available in the Śāstra Bhandār of Badā Mandir Terapanthi, Jaipur The style of describing the things is very simple. The beginning and the end of the work are as follows —

अथ श्री नेमीनाथरास लिख्यते ।
सारद सामिणि मागू माने, तुझ चलणे चित लागू ध्याने ।
अविरल अक्षर आलुदाने, मुझ मूरख मति आविसानरे ।
गाउ राजा रलीया मणरे, यादवना कुलमडण साररे ।
नामि नेमीश्वर जाणिज्योरे, तसु गुण पुहुविन लाभि पार रे ।।
राजमती वररुयडु रे, नवह् मवतर भागीय भूत रे ।
दशमि दुरघर तपलीउ रे, आठ कम चउ भी आणु अत रे ।
मुगति रमणि सुमन कोउ रे, तहु नु नाम जपु जगि सार रे ।।

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श्रीयशकीरति सूरति सूरीश्वर कहीइ, महीयलि महिमा पार न लहीइ ।
ज्ञातरूप वरसि नितवाणी, सरस सकोमल अमीयस माणी ।
तास चलण चितलाई उरे, गाइउ एह अपूरव रास रे ।।
जिनसेन युगति करी रे, तेहना वयण तणउ वासरे ।।

जा लगि जलनिधि तवसी नीरे, जा लगि अचल मेरि गिरि धीरे ।
जा गणगणगणि चदनि सूर, ता लगि राम रहू भर पूरि रे ।
युगति सहित यादव तणु रे, भाव सहित भणसि भरतारि रे ।।
तेहनि पुण्य होसि घणो रे, पाप तणु करमि परिहार रे ।।
चद्रवाण सवच्छर कीजि, पचाणु पुण्य पासि दीजि ।
माघ सुदी पचमी भणीजि, गुरूवारि सिद्ध योग उवीजिरे ।।
जुवा धनुप रज्जणि जाणीइ के, तीथकर वली कहीइ सार रे ।।
शान्तिनाथ तिहा सोलमुरे, कव्वुरास तेह भवण मभार रे ।।
इति श्री नेमिनाथरास आचाय जिनसेन कृत समाप्त ।

14 BĀVANĪ —

Chīhal was a famous Rājasthānī writer of the 16th Century He completed his Panca Sahelī Gītā in the year 1518 A D Bavani is a newly discovered work of the poet It contains 54 stanzas which includes several common topics for the interest of every layman The manuscript of Bāvani is preserved in the Śāstra Bhandār of Jaina temple Ṭholiā Jaipur It is in a guṭakā in which other works are also included Bāvani is a work of high standard in Hindi From the language and description it can be placed among high work of Hindī It was completed in the year 1527 A D. Some stanzas of the work are as follows —

छाया तरवर पिख्यि आइ वहु लमइ विहगम ।
जब लगु फल सपन्न रहइ तब लग इक सगम ।।
विह वसि परी अपथ पत्तफल जडइ निरतर ।
खिण इक तथ रहइ जाइ उडि दिसहि दिसतर ।।
छीहल कहइ द्रुम पख्यि जिम महि मित्रायणु दरवलग ।
पर कज्ज न होइ वल्लहउ आप स्वारथ सयल जुग ।।२६।।

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डरपहि दादुर सब्दि वाह घल्लइ केहरि गलि ।
डरपैं कुडइ नीरि तिरइ नदि महा अलग जलि ।।
भरइ फुलकइ भारि सीसि धरि परवस टालइ ।
कुपइ उदरि पिख्यि पकरि धरि कुजर रालइ ।।
सीदरी देखि सकइ सदा विसहर कउ बलवट ग्रहइ ।
छीहल सुकवि जपइ वयण तिरया चरित्र न को लहइ ।।३३।।

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चउरासी आगलइ सइ जु पन्नह सवछर (१५८४) ।
सुकल पख्य अष्टमी मास कातिग गुरु वासरु ।।
हृदय उपनी-बुद्धि नाम गुरु.को लीन्हउ ।
सारद पराइ षसाइ कवित्त सपूरण कीन्हउ ।।
नाल्हिग वसि नाथू सुतनु अगरवाल कुल प्रगट रवि ।
वावनि वसुधा विस्तरी कवि ककरण छीहल कवि ।।५३।।

15 SANTOṢA JAYA TILAKA —

The Santoṣa Jaya Tılak was composed by the famous Rājasthānī poet Vūcarāja It describes the devices of dissatisfaction and has been stated that satisfaction is the only source of happiness It is in the form of a drama in which victory of satisfaction on greediness is shown The poet completed the work in the year 1524 A D. at Hısār. There are 123 stanzas of various metres. The manuscript was preserved in the Grantha Bhandār of Nagādī temple, Būndī

Influence of Greediness

लोभ विकटु करि कपटु अमिटु रोसाइणु चडियउ ।
लपटि दवटि नटि कुघटि झपटि झटि इव जगु मडियउ ।
घरणि खडि ब्रह्मादि, गगनि पयालिहि धावइ ।
मीन कुरग मतग भ्रिग मातग सतावइ ।
जो इद मुणिद फणिद सुरचद सूर समुह अडइ ।
उहु लडइ मुडइ खिणु गडवडइ, खिणु सुउट्ठि समुह जुडइ।
जब सुलोभि इतउ वलु कीयउ, अधिकु कष्टु तिन्ह जीयह दीयउ ।
तव जिणउ नमतु।लै चिति गज्जिउ, राउ सतोषु इनह परि सज्जिउ ।११४।

The end of the work in which the date of completion is given is as follows —

जब जित्तु दुसहु लोहु कीयउ तव चित्त मझि आनदे ।
हूव निकट रजो गहगहियउ राउ सतोपु ।।११६।।
मतोषह जय तिलउ जपिउ हिसार नयर मझार ।
जे सुणहि भविय इक्क मनि, ते पावहि वछिय सुक्ख ।।१२०।।
सवति पनरइ इक्याए मद्दवि सिय पक्खि पचमी दिवसे ।
सुक्कवारि स्वाति वृखे, जेउ तह जाणि वमना मेण ।।१२१।।

रडु=पढहि जे के सुद्ध माएहि ।
जे सिक्खहि सुद्ध लिखाव, सुद्ध ध्यानि जे सुराहि मनु धरि ।
ते उत्तिम नरनारि अमर सुक्ख भोग वहि बहुयरि ।।
यहु सतोपहु जयतिलय जपिउ वल्हि समाइ ।
मगलु चौविह सघ कहु करइ वीरु जिणराइ ।।१२३।।

।। इति सतोपजयतिलकु समाप्ता ।।छ।।

16. CETAN PUDGAL DHAMĀLA —

This is an another work written by Vūcarājā, It is in old Hindi and describes the relation between Cetan (living being) and Pdgal (non-living being) The work also deals with various subjects such as merits of noble persons, benefits of good company, difficulties in worldly life etc It has 136 verses of various metres The work has been recently traced in the Śāstra Bhandār of Bündī Some of the excellent verses of the work are as follows —

भला भला सहु को कहै, मरमु न जाणै कोइ ।
काया खोई मीत रे, भला न किस ही होय ।।७१।।

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जिम तरु आपणु धूपसहि, अवरह छाह कराइ ।
तिउ इसु काया सग ते, जीयडा मोखिहि जाए ।।७३।।

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फूलु मरइ परमलु जीवइ तिसु जाणै सहु कोय ।
हस चलइ काया रहइ, किवरु बराबरि होइ ।।८३।।

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जिय विणु पुद्गलु ना रहै, कहिया आदि अनादि ।
छह खड भोगे चक्कवै, काया के परसादि ।।६६।।

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यहु सजमु असिवर अणी, तिसु ऊपरि पगु देहि ।
रे जिय मूढ न जाणहा, इव वछु किव सीझहे हैं ।।१२४।।

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रे चेतन तू तावला जा जड तुम्ह सगि होय ।
जे मटु भाजनि गूजरी खीरू कहै सबु कौए ।।१०६।।

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चेतन तू नित ज्ञान मइ, यहु नित अशुचि सरीरु ।
घालि गवाया कुंभ महि, गंगा केरा नीरु ॥१०७॥

17 NEMI RĀJULA GĪTA OR NEMI CARITA —

This work was written by Śrāvaka Cataru in Samvat 1571 (1514 A. D). He was the only son of Sirimala He lived at Gwalior when Mahārājā Mānsingh was the Ruler It is a short work describing the marriage event of Nemi and Rājula The work contains 45 verses The last portion of the work in which the date of completion and the poet's account is given, is as follows —

श्रावग सीरीमलु अरु जसवत, निहचै जिय धर्म धरत ।
चारु चलन भवि वदतौ ।
पुत्र एक ताके घर भयो, जनम नाउ चतरु तिन लियो ।
जैन धर्म दिढु जीयहु धरो ।
नेमि चरित ताकै मन रहै, सुनि पुरानु उर गानौ कहै ॥४३॥
मधि देसु सुख सयल निधान, गढ गोपाचलु उत्तिम ठानु ।
एक सोवन की लका जिसी ।
तौंवर् राउ सवल वरवीर, भुव वल आयु जु साहसधीर ।
मानसिंह जग जानियें ।
ताकै राज सुखी सब लोगु, राज समान करहिं दिन भोगु ।
जैन धर्म वहु विधि चलै ।
श्रावग दिन ज करै षट कर्म, निहचै चितु लावै हि जिन धर्म ॥४४॥
सवत पद्रहसै दौ गनौं, गुन गुनहतरि ता उपरि मनो ।
भादौ वदि तिथि पचमी वारु ।

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18 VIKRAMĀDITYA CARITA —

The work deals with the life of King Vikramāditya who was famous for his justice. This was composed by Nayanambudhi—pupil of Vācak Harṣa Samudra in the year 1523 A. D The total number of the stanzas is 606 The poetry is an ordinary one It is collected in a gutakā of Jainn Mandir Terāpanthī, Jaipur. The beginning and the end of the work are follows —

देवि सरसति २ प्रथम पणमेवि ।
वीणा पुस्तक धारिणी, चडवि हंसि सुप्रसि चल्लइ ।

कासमीरपुर मडवासिणी, देह नाण अन्नाण पिल्लेइ ।।
कवियणनी तु मालली, दिउ मुझ बुधि विसाल ।
जिम विक्रम राजा तणउ, कहउ प्रबध रसाल ।।१।।

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सवत पनरहसइ आसीइ १५८०, ए चरित निसुणी हरसीयइ ।
साहसीक जो होइ निसक, कायर कपइ जे वलि रक ।।६०३।।
श्री उवएस गणावरि सूरि, चरण कमण गुण किरण प्रपूर ।
रयणथह प्रभु गुण गण भूरि, तसु अनुक्रमि सपइ सिद्धिसूरि ।।६०४
तेह नइ वाचक हर्षसमुद्र, जसु जस उज्वल खीर समुद्र ।
तसु विनेयवि नयाबुधि एह, रचिउ प्रवन्ध निरपि तिणि त्येह ।।६०५
पच दड नामा सु चरित्र, देखी तेहनु अव विचित्र ।
तिणि विनोद चउपई रसाल, कीधी सुणता सुख विसाल ।।६०६

।। इति श्रीविक्रमादित्यनृपचरित्र समाप्त ।।

19 BALI BHADRA RĀSA —

This is a short story on the life of Balibhadra, also called Balrāma, the elder brother of Śri Krişna along with the burning of Dvārikā'due to curse of Dvīpāyana Rīşi This was composed by Brahma Yaśodhar in the year 1528 A D in the City of Skandhanagara Brahma Yaśodhar was the pupil of Bhaṭṭāraka Vijay Kīrti who was also known by the name of Vijaysena, There are 189 verses in the Rāsa written in mainly Dūhā Caupai and Vastubandha metres The language of the Rāsa is Rājasthānī, much influenced by Gujarātī The work exists in the collection of Guṭakā of Śāstra Bhaṇḍār of Jaina temple, Udaipur One manuscript of the work is also preserved in one of the Śastra Bhaṇḍār of Nainvā The first manuscript was got written by Brahma Dharma wha was a great lover of the manuscripts in the 17th Century In the end of the work, the poet has given his description in the following way —

श्री रामसेन अनुक्रमि हुया, यशकीरति गुर जाणि ।
श्री विजयसेन पट थापीया, महिमा मेर समान ।।१८६।।
तास शिष्य इम उच्चरि, ब्रह्म यशोधर जेह ।
द्रुमडल दणयर तपि, तारहु रास चिर एह ।।१८७।।
सवत् पनर पचासीइ, १५८५' स्कधनयर मझार ।
भवन अजित जिनवर तणी, ए गुणगाइ सार ।।१८८।।

After the curse of Dvīpāyana Rīṣi, the Dvāraka City was totally burnt The poet describes the same in the following manner —

सायर वाल्यु नयरी माहि, तपि तेल जिम घडहड थाइ ।
नयर लोक ते करि विलाप, पूरव भवनु प्रगट्यु पाप ॥८६॥
एक बलता बुबारव करि, बालक लेई एक नगरी फिरि ।
एक कहिऊ गारु माइ, ए दुख काया सह्यु न जाइ ॥६०॥
एक मोह्या धन धरती घरि, एक लक्ष्मी रखवाला करि ।
क्षमा एक अणसण आचरि, ऐके एक क्षमापन करी ॥६१॥

20 MĀDHAVĀNALA PRABANDHA —

Mādhavānala Prabandha was written by Ganpati son of Narsā, a non-Jaina poet, The story af Mādhavānala Prabandha is the famous love story of Mādhava and Kāmkandlā, on which several books are available. Ganpatī, the author of the book completed this in the year 1527 A. D. The whole of the Prabandha is written in Dohā metre and as such it increases the importance of the work The total number of dohās is 2457

The manuscript of the work is preserved in the Grantha Bhanḍār of Būndī It is a manuscript written in the year 1596 A D by Laxmi Rāja for his pleasure as well as for the study of Muni Kalyān Gani The beginning and of the work are as follows —

अथ मन्मथ महाराज्ञे नम ॥ दूहा माधवानलना लिखीइ छइ
कुअर कमला रति रमण, मयण महाभड नाम ।
पक्जि पूजि पय कमल, प्रथमय करू प्रणाम ॥१॥
सुर नर पन्नग पुणवलो, लक्ष चुरासी लोअ ।
ब्रह्मा हरिहर कुमम शरि, जीणइ जीता सोअ ॥२॥
चरण विहुणउ चीतवइ, तेसवि सीजइ काज ।
कर विण कलि बाधी सहु, जिम करहा सुखि लाज ॥३॥
सामल ज्यो सवि सृष्टि नुहु, ए विण आवइ छेह ।
कारण विश्व वधारना, आदि उपायु एह ॥४॥

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नरसा सुत गणपति- कहइ, अग थया ए आठ ।
सूघइ स्वामिन शारदा, पोतइ दीधउ पाठ ॥

दीसइ दम गाऊ मही, दश गाऊ शरथान ।
दशगाऊ पणि नर्मदा, आम्रपद्र स्वस्थान ।।
ब्राह्मण माट भला वसइ, व्यवहारी आ विशेषि ।
राजकुली रूडी तिहा, छइ लछ त्रीसे रेख ।।
उग्रशेन कुलि उग्रवल, राणउ नाग नरेश ।
जा सायर नर्मद मही, ता चा चूलउ देश ।।
चतुर सभा चदन तणउ, मझ काइ लागउ वास ।
गणपति जपइ तउ करिउ, पद केत ले प्रकाश ।।
कवि ज्ञातिइ कायस्थ बइ, बालि मइ विख्यात ।
पूरुए पद वधता, दीहुथ पादह सात ।।
४ ८ ५ १
वेद भुजगम बाण शशि, विक्रम वरस विचार ।
श्रावणनी सुदि सप्तमी, स्वाति मगलवार ।।
साध्य योग सूवउ हतु, वाणिज्य कर्ण विशेष ।
परतुए पचागनी, रवि चउथडी आशेप ।।
जयउ जयउ जगदीश्वरी, आनदी आरात्रि ।
वक्ता श्रोता वछली, तु थाए त्रय मात्र ।।

शुक्ल पक्षे तृतीया ३ तिथौ भूमेवासरे श्री स्थमतीर्थे पूज्य पडित श्री हर्षकमलगणि शिष्य प० लक्ष्मीराजेन लिखितमस्ति विनोदार्थे मुनि उदयकल्याणगणि वाचनार्थम् ।।

21 NEMI NĀTHA RĀSA,—

The Rāsa was composed by Muni Punya Ratana in the year 1529 A D It deals with the life of Neminātha, the 22nd Jaina Tīrthankara It is a small work consisting of only 69 stanzas, The beginning and the end of the manuscript are as follows —

Beginning of the work —

सारदा पय प्रणमी करी, नेमि तणा गुण हीइ धरेवि ।
रास भणु रलीया गणउ गुण गरुवउ गाइ सु मसेवि ।।
हू बलिहारी जादव एक रस, उरज पीछउ वानि ।
अपराधन मह को कीयउ, काइ छाडइ नव योवन वाल ।।
सोरीपुर सोहामणउ राजा समुद्र विजय नउ ठाम ।
शिवादेवी राणी तसु तणी, अनोप रूपइ रभ समान ।।

the end

सजम पाल्यउ सातसइ, वरस सहस नउ पूरउ चाउ ।
असाढ सुदि आठमी मुकति, पहूता जिणवर राय ॥६६॥
सवत पनर छियासिइ, राम रचिउ आणी मन भाइ ।
राज गछ मडण तिलउ, गुरु श्री नदिवर्द्धन सूरिसु पसाइ ॥६७॥
प्रह उठीनइ प्रणमीयइ, श्री यादव मडन गिरिनारि ।
मन वछित फल ते लहइ, हरिषइ जोगी वर नर नारि ॥६८॥
समुद विजय तन गुण निलउ, सेव करइ जसु नर छद ।
पुण्य रतन मुनिवर भणइ, श्री सघसुप्रसन नेमि जिणद ॥६९॥

॥ श्रीनेमिनाथरास समापता ॥

22 NALA DAMAYANTI CARITA —

This was composed by Mānik Rāja in Samvat 1590 i e. 1533A D It describes the famous story of Nala and Damayanti The work contains 486 verses mainly in Dohā and Caupai metres The manuscript has been housed in the Śāstra Bhanḍār of Terāpanthī temple, Jaipur It is written in Rājasthānī language The beginning of the work is as under —

पहिलउ शाति जिणद नमि, सरसति चित्त धरेसु ।
श्री दवदती नउ चरित, सखेपहि विरचेसु ॥१॥
जिणवर निज मुख भासिया, दान सील तपभाव ।
सविहू सील प्रसशियइ, प्रगटउ जासु प्रभाव ॥२॥
सीलइ सुर सपइ हुवइ, सीलइ पामइ सुख ।
सील पसाइ सवि टलइ, रोग सोग भय दुख ॥३॥
डाइणि साइणि नवि छलइ, सीलह तणइ प्रभाव ।
दानव भूत भुयग महि, भय हलाइ जाइ ॥४॥

23 BHAVIṢYADATTA RĀSA —

This was composed by Vidyābhūṣana pupil of Viśvasena Sūri of Kāṣthā Sangha The poet completed the work in 1543 A D. at Sojat, a town in Pāli District The work deals with the life of Bhaviṣya Datta a Jaina Śrāvaka whose life story is very popular among the Jaina poets, In this work also the poet describes the same story in a very simple style The total number of the stanzas is 472 which are

in various metres The manuscript was discovered in the Śāstra Bhandār of Terāpanthī Mandir (Baḍā) Jaipur. It was copied in 1586 A D The language of the work is Rājasthānī, but there is some influence of Gujarātī The beginning of the work is as follows —

ओ नमो वीतरागाय । भविष्यदत्तनोरास लिख्यते ।
सकल जिनवर सकल जिनवर चरण वदेवि ।
सिद्धह् सूरीश्वर नमु उवज्झाय सामान्य यतिवर ।
गणधर चुवीसना जेह अग पूरव श्रुतघर ॥
सार बुद्धि द्यो सारदा प्रणमी चित्त धरेवि ।
भविष्यदत्त तण भलु रास कह् सखेवि ॥१॥
विश्वसेन सूरिवर तणा, प्रणमी चरण पवित्र ।
विद्याभूषण इम कहि, रचु रास सु चरित्र ॥२॥

× × × ×

At the end, the poet gives his complete description, alongwith the date of completion of the work and place where it was composed —

काष्ठासघ नदी तट गछ, विद्यागण विद्यामि स्वछ ।
रामसेन वस गुण निला, धर्मसेन होआगुर भला ॥५६॥
विमलसेन तस पाटि जाण, विशालकीर्त्ति हो आवुध आण ।
तस पट्टोद्धर महामुनीश, विश्वसेन सूरिवर जगदीस ॥५७॥
सकल शास्त्र तणु भडार, सर्व दिगबरनु शृगार ।
विश्वसेन सूरीश्वर जाण, गछ जेह नी मानि आण ॥५८॥
तह तणु दामानुजदास, सूरि विद्याभूषण जिनदास ।
आणि मन माहिउ उल्हास, रचीयु राम सिरोमणि रास ॥५९॥
महानयर सोजित्रा ठाम, त्यासु पाश जिन वरनु धाम ।
भट्टपुरा ज्ञाति अभिराम, नित नित करि धर्म ना काम ॥६०॥
सवत सोलसि श्रावण मास, शुक्ल पचमी दिन उल्हास ।
कहि विद्याभूसण सुरीश, रास ए नदु कोडि वरीस ॥६१॥
इति श्री विद्याभूषण सूरिणा कृतो ऽय रास समाप्त ॥
ब्रह्म श्री रारा जी तत् शिष्य ब्र० हीरानन्द जी नो पोथी छे ॥

24 RĀGAMĀLĀ or Kāsam Rasik Vilāsa —

This is a Hindi work composed by Śyāma Misrā on the principles of Rāgas and Rāginis Śyāma Misrā was a resident of Āgrā City but he wrote his work at Lahore in Samvat 1602 i. e. 1545 A. D, under the patronage of Kāsim Khān whom he praises in the work. He was the son of Caturbhuj Misrā. The manuscript was copied at Hindaun in 1692 A. D

This is a very good work on Rāga ane Rāgini, some of which have been described in the work They are as follows —

Bhairon Rāga, Mālkośa Rāga, Hindolanā Rāga, Dīpak Rāga, Gunākarī Rāgini, Rāma Kalī, Lalit Rāganī, Vilāvala Rāgini Kāmod, Nata Kedāro, Āsāvarī, and Malhār etc

Beginning

श्री गणेसाय नम । अथ रागमाला ग्रथ लिखते ।
दोहा —जिहि के रूप न रेख कछु, नैननि देखै सब्व ।
निरमल नाम अनन्त गुन, आदि अन्त अर अब्व ॥
अडिल्ल —प्रथम सरस्वती देव गणेश मनाय के ।
मिश्र मरोमन जान सुबुधि करि पायके ॥
कासमखान सुजान कृपा कवि पर करी ।
रागनि की माला करिबे को चित धरी ॥
दोहा —सेरखान के बस मे, उपज्यो कासमखान ।
निस दीपक ज्यो चन्द्रमा, दिन दीपक ज्यो भान ।
कवि वरने छवि खांन की, सो वरनी नहि जाय ॥
कासम खान सुजान की अद्भ रहि छवि छाय ॥

+ + +

हनमत मत्त मकेन जिहि, भाषाकरि प्रकाश ।
नाव धरयो या ग्रथ को, कासम रसिक विलास ।

The end of the work is as follows —

देशकार सुर सरज ग्रिह, मधुरन सुविचार ।
वरषा रितु निस मत रहे, गाइ पाचा नार ॥

राख दया सुन महसकृत्त, भापा कीनी जोर ।
पडित पढे बनाय के, मूरख लावे खोर ।।
सवत् सौरह से वरप, उपर वीते दोइ ।
फागुन वुदी सनोदसी, सुनो गुनी जन कोई ।

सोरठा

पोथी रची लाहोर, 'स्याम' आगरे नगर के ।
राजघाट है ठौर, पुत्र चतुरमुज मित्र के ।।
इति रागमाला ग्रिथ, स्याम मिश्र कृत सपूरण ।।

सवत् १७४६ वर्षे सावण सुदि १५ सोमवार पोथी सेरगढ प्रगने हिडोण का मैं साह गोरधन अग्रवाल की पोथी थे लिखी लिखत मौजाराम ।

25 JĪVANDHAR RĀSA —

It was composed by Tribhūvana Kīrti, pupil of Udai Sena the rāsa deals with the life of Jīvandhar in a very simple way It was composed in Kalpāvalli City in the year 1551 A D The manuscript has been discovered in the Grantha Bhandār of Terāpanthī temple, Jaipur and was copied in the year 1586 A D, by Bhaṭṭāraka Viśva Bhūṣana, The last two verses of the Rāsa in which place and date of completion and the poet's name have been meantioned, are as undder—

कल्पवल्ली मझार सवछर सोल छहोनरि ।
रासु रच्यु मनोहार रघि हयो श्री सघ घरि ।।५६०।।
श्री जीवघर मुनि तप करी, पुहनु शिवपद ठाम ।
त्रिभुवनकीरति इम वीनवि देयो तह्म गुण ग्राम ।।५६१।।

इति श्री जीवघर रासे ।। ब्रह्म घना लखित ।।

26 ROHINI VRATA RĀSO —

This is a short story on Rohini Vrata written by Tulasī who was living in a Jaina temple of Pānīpat This was composed in Sāmvat 1628 i e in the year 1571 A D. The work is in the collection of Grantha Bhandār Tholiā Jaina temple, Jaipur The last three stanzas of the poem are as follows —

मुनि वदिवि दिवा गही रोहिणी री अर्जिका व्रतधार ।
तप करि सो सुरगहि गई, कीजै री सुणकरि व्रतसार ।। रोहिणी० ।।७२।।

पाणीपथ सुवस बसइ, तिस मै री जिण भवन अनूप ।
पडित तुलसी तहि तहि वसै, कीणी री रासो जु अनूप ।।रोहिणी०।।७३।।
रोहिणी व्रत विधि कीजियै, कीजै री मन वच स्वलाइ ।
तातै सिव सुख पाईए, सेवत री दुख दूर पलाइ ।।रोहिणी।।७४।।

27 HANUMATA RĀSA —

This was written by Brahma Gyāna Sāgar, a famous writer of 16th century. It was completed in Samvat 1630 (1573 A D). The poet describes the story of Hanumāna in a very simple but literary manner The manuscript was copied in the year 1593 A D It is housed in the Grantha Bhanḍār of Terāpanthī temple, Jaipur

28 DAYĀ RĀSA —

It is a Hindī work of Bhaṭṭāraka Yaśah kīrti pupil of Bhaṭṭāraka Guna Candra It was composed in Samvat 1633 i. e 1576 A D. The work describes the life of a hero who practised non-violence The total stanzas in the poem are 75 The language of the Rāsa is Rājasthānī The manuscript of the work is in the collection of Grantha Bhanḍār of Jaina temple Bada Dhadā, Ajmer The beginning and the end of the work are as follows —

श्रीजिनदेव पणमउ धरी भाउ, इद फणिद नरिंद सुराउ ।
सुगुरु गणत सु तणय प्रणमउ, देवि, सरसइ पइ णमउ आउ ।
रासु दयारसु सिउ भणउ सेमुखी, हीषजइ किंपिउ उच्चरइ ।
दोसु न लिंति सज्जन गुणी, खीरु अरु नीरु जिउ हस सराउ ।
कइ धम्मु दयावह सेविजइ ।।१।।

\+ + +

राउ जीवि भमेवि भमवत, तासु होय गये कालि महत ।
सहसुजी एकु समद्दह मणउ, अवर तेतोस सवरु सारु ।
दुजेष्ठ सुदि पचमी सुभ दिने, दयारस रासु सकुलजइ भाइ ।
एहुजी जीव वनइ मगलु, समवउ सयाल जीवा वाह आनदु ।
कइ धम्मदया वर सेविजउ ।।

29 ŚRĪPĀLA SOBHĀGI RĀSA —

The Rāsa was written by Bhaṭṭāraka Vādi Candra in the year 1594 A D. It is in Hindī and describes the life of Śrīpāla who was an emperor according to

the Jaina mythology The scholar was the pupil of Prabhā Candra The manuscript has been discovered in the Śāstra Bhandār of Khandelwāla Jaina temple, Udaipur It was copied in the year 1696 A D at Udaipur The end of the work is as follows –

श्री मूलसघ माहि उदयो दिवाकर, विद्यानद विशाल जी ।
तास पट्ट गुरु मल्ली सु भूषण, वाणी अमीय रसाल जी ।।
तास पट लक्ष्मीचद सूरि मोहि, मोहे भवियण मन्न जी ।
वीरचद नाम ज जन जपि, तस जीव्यु धन धन्य जी ।।
प्रगट तस अनुक्रमि जाणु, ज्ञानभूषण ज्ञानवत जी ।
तस पद कमल भ्रमर अविचल, जस प्रभाचद प्रभावत जी ।।
जग मोहण तस पाटि उदयो वादिचद गुणाल जी ।
नवरस गीते जिणे गायो, चक्रवर्ति श्रीपाल जी ।।
सवत सोल—एकावन वर्षे कीधोए परबध जी ।
भवियण थिरमल करिने सुण ज्यो, नित २ ए सबध जी ।।
दान दीजि जिन पूजा कीजै, समकित मनराखी जे जी ।
नवकार गणीयि सूत्र ज भणीये, असत्य नवि भाषी जे जी ।।
लोभत्य जी जे ब्रह्म धरीजि साभल्यानु फल एह जी ।
ए गीत जे नरनारी सुणस्ये, अनेक मगल तसगेह जी ।।
सघपति धन जी सवाचने करी, कीधो एह विस्तार जी ।
केवली श्रीपाल पुत्र सहित तह्म, नित नित करय जयकार जी ।।

इति श्रीविदेहक्षेत्रे श्रीपाल–सौभागी आख्यानकथनं भट्टारक श्रीवादीचद्रविरचिते चतुर्थ परिच्छेद सपूर्ण । विदेह क्षेत्र श्रीपाल सौभागी चक्रवर्ति हवो तेहनी कथा सपूर्ण ।

श्री सवत् १७५३ वर्षे मागसिर शुदि ८ दिने रविवारे लिपिकृत उदयपुर मध्ये लिखित ।।

30 ARGALPURA JINA DEVA VANDANĀ —

This is a description written by the poet Bhagwatī Dāsa of the Jaina temples situated at Āgrā The work was composed in the year 1594 A D by him From the work, it appears that Āgrā remained the centre of Jainas from the very beginning of the city and during the time of poet there were a number of Jaina temples The poet belonged to Delhi This is a good description from the historical point of view The manuscript of the work exists in the collection of the Bhattārkīya Śāstra Bhandār of Ajmer

31 GURU CHAND —

This is a small work written in the praise of his Guru (teacher) Bhaṭṭārka Vijay Kīrti by Bhaṭṭāraka Śubha Candra (16th Century) He was the pupil of Bhaṭṭāraka Vijay Kīrti It is in the collection of Śāstra Bhandār of Jaina temple Pāṭodī In the end of the Chand the poet mentions the names of his previous Bhattārakas, which are as follows —

यतिवर वरनाथ मोक्षहसाथ करइ पर ।
दुःखानलमेह गत सदेह सुहट वर ।।
साहा गागातनय करउ विनय शुद्ध गुर ।
शुभ वंसह जात कुअरि मात परम परं ।।
साक्षादि सुबुद्ध जी कीइ शुद्ध दलिततम ।
सुर सेवत पाय भारतिमाय मथिततम ।।
वदितसुरचरण भव्यहशरण पट्टधर ।
विजयादिहि कीर्ति सोमहमुत्ति धम्मधुर ।।१०।।
सकलकीर्ति विख्यात जिनमत धम्मह मडन ।
भुवनकीर्ति तस्स पट्टि दुट्ठ मिथ्यातह खडन ।।
तिहा यती तणो शृ गार ज्ञानभूषण भट्टारक ।
करइ भणावइ शास्त्र एह वहू भव्यह तारक ।।
जपइ कवियण राय सूरि शुभचद विचक्षण ।
भट्टारक श्रीविजयकीर्ति सकल सघ मगल करण ।।११।।
।। इति गुरु छन्द समाप्ता ।।

32 MAHĀVĪRA CHAND —

This was also composed by Bhttāraka Śubha Candra who was a scholar of 16th Century The work deals with the life of Lord Mahāvīr and consists of only 27 stanzas The work has been discovered in the Śāstra Bhandār of Jaina temple Pātodī, Jaipur The last stanza of the work is as follows —

सिद्धारथ सुत सिद्धि वृद्धि वाछित वर दायक ।
प्रियकारिणी पर पुत्र सप्त हस्तोन्नत कायक ।।
द्वासप्तति वर वर्ष, आयु सिहाक सु मडित ।
चामीकर वर वर्ण शरण गोत्तम यती पडित ।।

गम दोष दूषण रहित शुद्ध गर्भ कल्याण करण ।
शुभचंद्र सूरि सेवित सदा पुहवि पाप पकह हरण ।।२७।।
।। इति महावीर छन्द समाप्त ।।

33 TATVASĀRA DŪHĀ—

It is an another work of Bhaṭṭārak Śubha Candra, pupil of Vijaya Kīrti whose name has been mentioned by him in the last stanza of his work He was a great scholar of Samskrit and Hindī literature Tatavasāra Dūhā describes the main principles about Ātmā, God or Parmātmā and Moksa The work was composed at the request of Dulha whom he mentioned in some of the Dohās Date of composition of the work is not given There are 91 dūhās in the Tatavasāra The manuscript has been discovered in the Jaina Ṭholiā temple of Jaipur In the beginning the poet describes the soul as follows —

समयसार रस सामलो, रे सम रवि श्री समिसार ।
समयसार सुख सिद्धना, सीभि सुक्ख विचार ।।१।।
अप्पा अप्पि आपुमु रे, आपण हेति आप ।
आप निमित्त आपणो, ध्यान रहित सन्ताप ।।२।।
च्यार प्राण प्रीणित सदा रे, निश्चय न्यान वियाण ।
सत्ता सुख वर बोधमि, चेतना चुथ प्राण ।।३।।
च्यार प्राण व्यवहार थी, रे दश दीसिएह भेद ।
इंदिय वल उस्सास सु, आयु तणा बहु छेद ।।४।।

End of the work is as follows —

सात शिवकर २ ज्ञान निज भाव ।
शुद्ध चिदानद चीततो मूको माया मोह गेह देहए ।
सिद्ध तणा सुखजि मलहरहि, आतमा भावि शुभ एहए ।।
श्री विजयकीर्त्ति गुरु मनि धरी, ध्याउ शुद्ध चिद्रूप ।
भट्टारक श्री शुभचद्र मणि था तु शुद्ध सरूप ।।६१।।
।। इति तत्वसार दोहा ।।

34 BĀVANĪ—

The Bāvanī exists in the Grantha Bhandār of Nāgadī temple, Būndī The correct name of the work should have been the 'Bārah Khari' as the stanzas

are in the Alphabetical order. There are 44 stanzas while a Bāvanī should contain 52 stanzas. The name of the author is not mentioned but from the language of the work, it appears to have been composed in the 16th Century It touches several subjects but it is mainly on ethics Some of the verses are as follows —

कका अकहु कहतु किउ आवै, अकहु कहे कछु सोभगु पावै ।
जै कहु अकहु छोडि करि रहिए, तो कम्म काटि केवलु सुखु लहियो ॥१॥
कका किउ मधुकर दुखु पाया, ससि विकाश सकुच नहिं आया ।
सूर उदोत कवलु विगसावै, नि छुटै भवरु वहुरि कत आवै ॥२॥

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हा हा हलहर चक्क हर, हय गय रहहि रणत्थि ।
इण नहिं कोई ण थिरु रह्या, हंसु अकेलउ पित्थि ॥४२॥
हा हा हउ किसकउ नही, मेरा है नहि कोइ ।
जो अजरामरु वसु परु सो अप्पाणउ जोइ ॥४३॥
अनादि निधने द्रव्ये, हेयोपादेय वस्तुनः ।
अक्षर मध्यात् किं ज्ञेय कथित ब्रह्म वेदभि ॥४४॥

॥ इति बावनी समाप्त ॥

35 NEMINĀTHA GĪTA —

The Gīta was written by Brahma Yaśodhara in praise of Lord Neminātha, the 22nd Tīrthankara Brahma Yaśodhara was pupil of Vijay Kīrti who remained on Bhaṭṭāraka Gādī from the year 1525 to 1560 A D From the date of Vijay-Kīrti it may be said that this work belongs to the 16th Century

It is a short work, having 69 stanzas written in Rāga Gaudī The language of the work is Rājasthānī In the end of the work, the author mentions his name and also that of Yasah Kīrti under whose patronage the Gīta was composed The work has deen discovered in the Grantha Bhandār of Nainvā. The last two stanzas of the work are as under—

श्री यसकीरति सु पसाउलि ब्रह्म यसोधर भणिसार ।
चलण न छीडउ स्वामी, तह्म तणा भवचा दुःख निवार ॥६८॥
भणसि जे नर सामलि रे, घन घन ते अवतार ।
नव निधि तस घर उपजि, ते तरसि ससार ॥६९॥

36. LAGHU SĪTĀ SATU—

It was composed by Bhagvatī Dāsa In this work, the character of Sītā has been depicted in a nice manner The poet composed in 1627 A D a Brihad Sītā Satu but as it was a lengthy work and could not be made attractive so another small work was composed by the name "LAGHU SĪTĀ SATU" in the year 1630 A D in Śāhadarā, Delhi

इन्द्रपुरी सम सिहरदिपुरी, मानवस्व श्रमरद्युति दुरी ।
श्रग्रवाल श्रावक धनवत, जिनवर भक्ति करै समकत ।
तह कवि श्राइ भगोतीदासु, सीता सतु भनियो पुनि श्रासु ।
वहु विस्तरु श्ररु छद घनेरा, पढत प्रेम वाढई चित केरा ।
एक दिवस पूरन ह्वै नाही, श्रति श्रभिलाप रही मन माही ।
दोहा —तिहि कारण लघुसतु करचा, देम चौपई भाम ।
छद जूभ सवु छाडिकइ, राखि वारह मास ॥
सोरठा —सवतु मुणहु सुजान, सोलहसइस सतासियइ ।
चैत शुकल तिथिदान, भरणी ससि दिन सौमयो ॥

The description of twelve months and dialogues between Sītā and Mandodarī are excellent It is a very good work of Hindī literature —

तब वोलइ मदोदरी रानी, रुति श्रषाढ घन घट छइ रानी ।
पीय गए ते फिर घर श्रावा, पामर नर नित मन्दिर छावा ।
लवहि पपीहे दादुर मोरा, हियरा उमग धरत नहि मोरा ।
वादर उमहि रहे चौपासा, तिय पिय विनु लिहि उमन उसासा ॥

37 RĀJĀVALĪ-DOHĀ —

It is a historical work, which describes the history of Delhi emperors from Samvat 829 V S (772 A D) It was written by the poet Bhagwatī Dāsa who was himsef a Delhi citizen The poet was a great scholar of Hindī and Apabhramśā and he wrote several works in both the languages A guṭakā containing more than 40 works written by the poet himself is preserved in the Ajmer Grantha Bhandār Rājāvalī is also in the collection with othes works It is purely a historical work and describes the names of each emperor, how long he ruled and what happened after him It contains 67 Dohās Emperor Śāhjahān is the last whose description is given Some of the verses are given below.—

छपइयाः—वारहसय चालीस अधिक नव सवत गइया ।
चैतमासि गुरुवारि दिवस तमतो वसि भइया ।।
आए पवर पठाण देस पुरि भया भगाया ।
राय पिथोरा जीति करिउ दिल्ली कुरवाणा ।।
पणमास दिवस दस सात लहु तेरह घडिय वरिस रतन ।
गोरी सो साह सहावदी, राजु वरिउ जगमाहि जतन ।।
तीन मास तेरह दिवस दोय वरिस मिलि ताहि ।
पद्रह घडी वियाण थिति रहे समसदी साहि ।।
वरिस वीस रस मास छह अवर घडी सगवीस ।
सात दिवस जुत जाणि यहु सति कुतवदी ईस ।।

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सवइया

तीन वरिस पणमास दिवस बाईस गए जह ।
पद्रह घडी मिलाइ साहि भए मीर मुगल तह ।।
बाबर वसिमइ कु धीरु धरि धरा लइ जिनि ।
तासु हुमाउ नदु राजु दस वरिस किया तिनि ।।
चउमास वरिस तेरह घडी रुद्ध सतित थिति जानिए।
इउ कविसु भगवती उच्चरइ जगमति सुजस बखानिये ।।
पद्रह सइ रु सतानुवइ जेठि सुकुल थिति वारसि ।
सेत साहि पुणु राजु लिय प्रगट सूरि जरु जासि ।।५५।।

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तिहि सुत साह सहावदी, राजु करइ धर लोइ ।
कवि सु भगौती दुउ लवइ, आउ चिराउसु होइ ।।५६।।
साहिजहान सु प्रकटमुवि न्याय नीति तु तासु ।
भवन कमल रवि हिरउ पहरु दिन द्विति जोति प्रकासु ।।६६।।
सोलहसइ सग सीहसु सवति जानिए
जेठि निजल सिय णमि बुधहु मनि आनिए ।।
अगरवाल जिन भवनि पुरी सिहर दि भली (दिल्ली)
परुहा कवि सु भगौतीदास भनी राजावली ।।६७।।

।। इति राजावलि ।।

38 NEMĪŚVARA VIVĀHLO —

The work was composed in 1634 A D in the city of Kotāh by Khetasī, a Hindī poet of the 17th Century It deals with mainly marriage of Lord Nemināthа who at the time of wedding dropped his idea of marriage and went to the Jungle for leading the life of a Jaina monk Vivāhlo is a very good poem of Hindī The Alankāras used in the poem are simple but interesting The whole of the poem is composed in Dohā and Sorathā metres The manuscript is in the Śāstra Bhandār of Jaina temple Fatehpur (Sekhāwatī) It is dated 1736 A D Beginninā of the work —

अथ नेमीनाथ जी का विवाहलो लिख्यते ।
दोहरा —सरस्वति स्वामिन वीनऊ, सदगुरु लागो पाइ ।
श्री नेमिकुमार विवाहलो, कहो सुनो मन लाइ ॥१॥
जैन पुराण जु मैं सुन्यो, तोरण हुवो वियोगु ।
श्री नेमिकुमार वैरागियो, परियन तजि लीयी जोगु ॥२॥
सोरठि देस सुहावनो, राजा जादौराइ ।
इंद्रपुरी सम द्वारिका, रचि धनजय आइ ॥३॥
अवतरसी जहा जग गुरु, होइसी दोइ कल्याण ।
मगल महोछे वहु कीयो, सुरपति दे सनमान ॥४॥

× × × ×

Date of completion:—

नर नारी पढै पढायै, ते मन वछित पावे ।
जैनागम जिहि विधि सुनीयो, कर जोर खेतसी भनियो ।
सोरहमैं इक्यानवे, सावन मासि विचारी ।
कोटो केशरि खानि को पढो सुनो नरनारी ॥
सहस वुद्धि सुरगुरु कहे, सतमुख सुनिये सोइ ।
नेमि जिनदकुमार की महिमा वरनी न जाइ ॥
वुधजन हासी मति करो, तुम वुधि चतुर सुजान ।
मतिसारु वर्णन करो, श्रुतसागर नहि पार ॥

39. PĀRŚVANĀTHA RĀSA —

The Rāsa was composed by Srī Kapūr Canda in the year 1640 A. D He belonged to Ānandpur Nagar where Jaswant Singh was the king The Rāsa

deals with the the life of Lord Pārsvanātha, the twentythird Tīrthankara It is written in simple Rājsthānī language containing poetic beauty. The work is completed in 166 stanzas. The manuscript is preserved in the Śāstra Bhandār of Caudharī's temple Mālpurā (Tonk) The author was the pupil of Guṇa Candra in the time of Nemi Cand The manuscript was written by Śrāvikā Pārvatī, pupil of Rātanai in the year 1665 A D In the end of the work the poet gives his detailed account date of completion and name of the place where he composed this work —

श्रीमूलजी सघ बहु सरस्वति गछि भयो जी मुनिवर बहु चारित स्वच्छ ।
तह श्री नेमिचद गछपति भयो, तास के पाट जिम सोमै जी भाण ।
श्री जसकीरति मुनिपति भयो, जाणै जी तर्क अति सास्त्र पुराण ।।१५९।।

तास को शिष्य मुनि अधिक प्रवीन, पच महाव्रतस्यो नित लीन ।
तेरह विधि चारित धरै, व्यजन कमल विकासन चद ।
ज्ञानगो इम जिसौ अति मलौमे, मुनिवर प्रगट सुमि श्री गुणचद ।।१६०।।

तासु तणु सिषि तसु पडित कपुरजी चद, कीयो रास चितिधरिवि आनद ।
जिण गुण बहु मुझ अल्प जी मति, जहि विधि देख्याजी शास्त्र पुराण ।
बुध देखि को मति हसै, तैसी जी विधि मे कियो जी बखाण ।।१६१।।

सौलामे मत्ताणवे मासि वैसाखि, पचमी तिथि सुभ उजल पाखि ।
नाम नक्षत्र आद्रा भलो, बार बृहस्पति अधिक प्रधान ।
रास कियो वामा सुत तणो, स्वामीजी पारसनाथ कै थानि ।।१६२।।

अहो देस को राजा जी जाति राठौड़, सकलजी छत्री याकै सिर मोड ।
नाम जसवतसिंह तसु तणो, तास आनदपुर नगर प्रधान ।
पौगि छतीस लीला करै, सौमै जी जैसे हो इन्द्र विमान ।।१६३।।

सोमै जी तहा जिण भवण उत्त ग, मडप वेदी जी अधिक अभग ।
जिण तणा चित्र सौमै भला जो नर वदे जी मन वच काइ ।
दुख क्लेश न सचरै, तीस घरा नव निधि थिति पाइ ।।१६४।।

वसै जी तहा अधिक महाजन लोक, खरचै जी द्रव्य नित भौगवे भोग ।
जिण चरणा जी पूजा रचै, दान सुपात्रा जी दिहि बहु भाइ ।
देव जिमि निति लीला करै, भौगवे सुख निज पुण्य पसाइ ।।१६५।।
छद काडा भला एकसौ जाणिः छ्यासठि अधिक तहि तणु जी प्रमाणि ।
भाव जी भेद जो त्याका कह्या, स्वामी विनती एक करै तुम्ह दास ।

स्वामी हमने हो देयो जी स्वर्ग निवास, तुम्ह तो जी मुक्ति कामरणी वरो ।
श्रीपास जिरणेसुर पाइ नमो ॥१६६॥

इति श्री पार्श्वनाथ को रास सपुरण समाप्ता लिखित बाई रत्नाइ की सिपि श्राविका पारवती गोत्र गगवालि सवत् १७२२ मीती जेठ वदि ५ ।

40 JYOTIṢA SĀRA —

Jyotisa Sāra is a work on astronomy as it is clear from the name It is in Hindī and was written by Śri Kripā Rāma in Samvat 1742 (1685 A D) The subject has been dealt with in a very simple language so that it can easily be understood even by a lay man The material has been taken from the main books on this subject The poet lived in Śāhjahānpur His father was Tulā Rāma This has been written in a Guṭakā of Pāṭodi Śāstra Bhanḍār, Jaipur Two pieces from the work are as follows —

केंदरियो चौथो भवन सप्तम दसमो जान ।
पचम अरु नोमो भवन येह त्रिकोण बखान ॥६॥
तीजो पसटम ग्यारमो, अर दसमो वर लेखि ।
इनको उपचै कहत हैं सबै ग्रथ मे देखि ॥७॥

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वरष लग्यो जा अस म सोई दिन चितधारि ।
वा दिन उतनी घडी जु पल बीते लग्न विचारि ॥४०॥
लगन लिखे ते गिरह जो जा घर बैठो आय ।
ता घर के फल सुफल सो कीजे मित बताय ॥४१॥
॥ इति श्री कवि क्रिपाराम कृत भाषा जोतिससार सपूर्ण ॥

41 VANIKA PRĪYĀ —

Vanika Prīyā is a Hindi work written on business methods by Sukha-Deva in Samvat 1717 (1660 A D) How the business should be conducted and at what time a particular commodity should be sold or purchased, with whom cash business or credit business should be handled, all such topics are dealt with in the book, This is a very good book on business method in Hindī It was copied in the year 1798 (1741 A D) at Chirāri by Lāla Udait. The manuscript has been discovered in the Śāstra Bhanḍār of Jaina-temple Badhi Cand, Jaipur In the beginning of the work, the poet gives his account as follows —

सिधि श्री गनेसाय नमः । श्री सरुसते नम' । श्री परमगुरभे नम ।
श्री जानुकी वलमाइ नमः । अथ वनक–प्रिया लिखते ।
गुर गनै कहै सुखदेव, श्री सरसुती बतायो भेव ।
वनिका प्रिया वनिक वचियो, दिया उजिहार हाथ कै दयो ॥१॥
गोला पूरव पच विमै, वारि विहारीदास ।
तिनके सुत सुखदेव कहि, वनिक प्रिया प्रकाश ॥२॥
वनिकनि को वनिक प्रिया, मडसारि को हेत ।
आदि अत श्रोता सुनो, मतौ मत्र मो देत ॥३॥
माह मास कातक करे सवत् सोवे साठ ।
मते याह के जो चलै, कवहूँ नै आवे घाट ॥४॥
फागुन देव दल जु आइयो, सकल वस्तु सुरपति चाइयो ।
चार मास इहि रेहै आइ, पुन पताल सुता हो जाइ ॥५॥

The instructions given to the businessmen are as follows —

आधौ ऊपर आधौ तरै, आधौ परहृथ आधौ धरै ।
अैसौ साहु साहुपति करै, देस विर्वजत भूख नहिं मरै ॥१८४॥
हसि कुल्हरिया पास हर खुरपा कहत किसान ।
पस पछी वरहाम मैं, हाथ न हथै किसान ॥
हाथ न हथै किसान, ताहि कौद नहि दीजै ।
असुभ कर्म जेह करे, सो कागद लिख लीजै ॥
सपत लै दरवार वैठि लै विलसे रसिया ।
बहुत विवुचै हम सुन सगति के हसिया ॥१८५॥

In the end, the poet gave the date of completion of the work and before that he finished the work with his humble request —

अथ कवि की प्रार्थना विचारु—
मत्री मतौ न लाइयौ, जौ मतु मानै कोई ।
वारह मास सुभ दसा असुभ अलनौ होई ।
देखी सुनी सौ मै कही, वाचि सीख सुन लेऊ ।
ऐता को कविता कहै, करै करमनु यारी होऊ ॥३१३॥
जिहि जागा जैसी कही, तैसी कही न होत ।
तो पहि कहिये करमगति, दोस न दीजै मोह ॥३१४॥

सुख सपति दारिद्र दु ख, होत अचीतो आनि ।

दीन मान को भावी, परे न कबहूँ जानि ।।३१५।।

चौपई —अट परे ते सिधि सचैरे, केहरि परति पाई अनुसरै ।

कुमतिहि मित्र लाभ पर हरौ, मतौ अकाल चक्र वाहिरो ।।३१६।।

दोहा —देखी सूनी सौ मैं कही, मत्री जो मतिमान ।

ज्ञानि जाति जौन सबको, आगे की जान ।।३१७।।

मतौ हथियारु हाथु ले जोर, साहू शुभकरन करत करु मोर ।

मारग हान हरअन मानियो, दिल कुसाद हरख न वानियो ।।३१८।।

कवि सोवे सवत सर साठ, इहि मत चले परे नहिं घाट ।

इहि मति अन्नु पेट भरि खाई, ऐही चीर न को यह राई ।।३१९।।

वनिक प्रिया मैं सुभ असुभ, सबही गयो वताई ।

जिहि जैसी नीकी लगै, तैसी कीजै जाई ।।३२०।।

सत्रह से सत्रह वरस सवत सर के नाम ।

कवि करता सुखदेव कहि लेखक माया राम ।।३२१।।

इति वनिकप्रिया सपूर्न समाप्ता । भादो सुदि १२ सुक्रवासरे सवत १८५५ मुकामु छिरारि, लिखत लाला उदेत सीध राजमान छिरारी वाके जो वाचै ताको राम राम ।

लिखी जथाकत देखकै, कहि उदेत प्रधाम,

जो वाचै श्रवननि सुनो, ताको मोर प्रनाम ।।

42 DOHĀ ŚATAKA —

It is also called 'UPDEŚA DOHĀ' composed by Hemrāja II who was born in Sāngāner (Jaipur) in the year 1668 A D It deals with various topics of general interest It is written in a very simple and plain language with on literary flourish The manuscript is in the Grantha Bhandār of Jain temple Tholiā Jaipur in a Guṭakā number 636 There are 101 Dohās in the work Some of the verses are given below —

दिव्य दृष्टि परकामि जिहिं, जान्यो जगत असेस ।

निसप्रेही निरदुद नित्ति, वदौ त्रिविध गनेस ।।१।।

कुपथ उथपि थापत सुपथ, निसप्रेही निरगथ ।

ऐसे गुरु दिनकर सरिस, प्रगट करत सिवपथ ।।२।।

गनपति हृदय बिलासिनी, पार न लहै सुरेस ।

सारद पद नमि कै कहो, दोहा हितोपदेस ।।३।।

आतम सरिता सलिल जह, सजम सील वखानि ।
तहा करहि मजन सुधी, पहुचै पद निरवाणि ॥४॥

\+ + +

छद मत्त अर अरथ की, जहा असुधता होइ ।
तहा सुकवि अवलौकि कै, करहु सुद्ध सब कोइ ॥६७॥
उपनी सागानेरि को, अब कामा गढ वास ।
तहा हेम दोहा रचै, स्वपर बुद्धि परकास ॥६८॥
कामागढ सूवस जहा कीरतिसिंघ नरेस ।
अपने खग वलि वसि किए, दुर्ज्जन जितेक देस ॥६६॥
सतहसैर पचीस को, वरनै सवत सार ।
कातिक सुदि तिथि पवमी, पूरन भयो विचार ॥१००॥
एक आगरे एक सौ, कीये दोहा छद ।
जो हित दे वाचै पढै, ता उर वधै अनद ॥१०१॥

॥ इती हेमराज कृत दोहा सपूर्ण ॥

43. MĀNJHĀ —

This is a new work of the famous Jaina poet Banārsī dāsa of the 17th Century. It is an ethical work which puts before us the real picture of the world The date of the work is not given but the name of the poet comes thrice in the work The manuscript is housed in the Śāstra Bhanḍār of Jaina temple Bādhī Canda-Jaipur Some of the verses of the work are as follows —

माया मोह के तू मतवाला, तू विषया विषधारी ।
राग दोष पयो वस ठगो, चार कषायन मारी ॥
कुरम कुटव दीका ही पायो, मात तात सुन नारी ।
कहत दास बनारसी अलप सुख कारने तो नर भव बाजी हारी ॥१॥
नर मोहार अकारज कीनो, समझन खेल्यो पासा ।
मानुष जनम अमोलक हीरा, हार गवायो खासा ॥
चलो होय दुखदा भाजन, छाड गुखादी आसा ।
दसै दृष्टा से मिलन दुहेला, नर नव गत बिच वासा ॥२॥

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अत न कोइ सहाइ तेरे, तू क्या पच पच मरदा ।
नरक निगोद दुख सिर पर, आहु मकमूलन मरदा ।।
जनम जनम विच होय विकाना, हथ विपया दे वरदा ।
केइ ऊमर मरवेसी मौंहू, मेरी मेरी करदा ।।१२।।
गज सुखमाल सुणी जिनवाणी, सकल विपय तिन त्यागी ।
नमस्कार कर नेमिनाथ को, भए ममान विरागी ।।
तन वसुरा आमन वच काया, सिधा पद लव लागो ।
कहत दास वनारसी, अत गढ केवली मुनत वुध के रागी ।।१३।।

।। इति श्री माझा समाप्ता ।।

44 ADHYĀTMA SAWAĪYĀ —

Adhyātma Sawaiyā is a work of Rūpacandra, an Ādhyātmik poet of 17th Century The work has been discovered in the Jaina Śāstra Bhandār of Ṭholiā Jaina temple, Jaipur This is a good work on Adhyātma or spiritualism The description is full of life. Not only with the point of language it is also work of high standard as regards literary beauty and manner of description The poet describes Ātmā, Parmātmā and the world in a very simple method It contains 102 stanzas of Sawaiyā, Kuṇḍaliā and Chappaya metres Date of composition is not given in the work The first Sawaiyā in which importance of soul is described, is as follows —

अनुभो अभ्यास मै, निवास सुध चेतन को,
अनुभौ सरूप सुध बोध को प्रकास है ।
अनुभौ अनूप उपरहत अनत ग्यान,
अनुभौ अनीत त्याग ग्यान सुख रास है ।।
अनुभौ अपार सार आप ही को आप जानै,
आपही मैं व्याप दीसै जामैं जड नास है ।
अनुभौ अरूप है सरूप चिदानद चद,
अनुभौ अतीत आठ कमस्यो अकास है ।।१।।

In one of the stanza the poet describes the various qualities of noble persons in the following way —

परिं औगन परिहरै धरै गुनवत गुन सोई ।
चित्त कोमल नित रहे, झूठ जाके नही कोई ।

सति वचन मुख कहे, आप गुन आप न बोलै ।
सुगुरु वचन परतीत चित्त थै कवै न डोलै ।
बोलै सुबैन परिनिष्ठ सुन ईष्ट वैन सब सुख करै ।
कहै चद वमत जग फद मैं ए॥ सुभाव सजन धरै ॥

In the words of the poet, foolish persons are just reverse of the noble persons —

जाकै जीव परपच रंच मुख नाहि सजन कौ ।
महा मोह मद लीन, फिरै भूलो निज धन को ।
अवगुन गहि गुन तजै, भजै कायर ज्यो रन मैं ।
सूर पनौ निज नही, कही जानपनो तिन मै ।
जिन मैं न भेद परि आपको सो अजान पसु सारिखो ।
हिरदे हरप निज परख विन ए मूढन को पारखो ।

45 GORĀ BĀDAL KATHĀ —

Gorā Bādal Kathā is a historical work of Jatmal Nāhar who was a 17th Century poet His father Dharmsi was the resident of Lāhore The work deals with the story of Gorā and Bādal, famous warriors of Udaipur and who fought with emperor Allāuddin for the sake of King Ratan Sena of Udaipur who fell in love with Padmini and brought her from Ceylon This is a Rājasthānī work The story of the work has been borrowed from Jāyasi's PADMĀVATA which was written in 16th A D Century Gorā Bādal Kathā was completed in the year 1623 A D The manuscript is preserved in the Grantha Bhanḍār of Fatehpur The poet mentioned his name and also his father's name in one of the stanza —

जिहा राज राजै अलीखान गाजी खान न सरनद ।
मिरदार सकल पठाण माही ज्यू नखेत्र मै चद ॥
धरसी को नद जटमन, जात नाहर नाम ।
जिन कही कथा वनाय करि विच सबला मै ठान ॥

The work is full of Vīra Rasa but in some places where the beauty of Padmini has been described, ŚRANGĀRA RASA" has also been used Raghava describes the qualities of Padmini's beauty before Allāuddin as under —

पद्मावति मुखचद पदम सम गध जु आवैति ।
भवर भमै चहु ओर देख सुर असुर लुभावति ॥

गुल सत्तरि परिचो सातउ वसहि सु दरि नारि ।
चौडी चौव दाहो होय इसी चीत लाय सवारि ।।
मृग नयन वयन कोकिल सरस केहर लकी कामिनी ।
अधर लाल हीरा दमन, मोह घन गज गामिनि ।।२६।
पदमावति के गुन सुने चढी चुप चीतलाय ।
विन देख्या पदमावति जनम इक्यारथ जाय ।।३०।।

The manuscript of the work was written in the year 1830 A D. by Sewaka Jogīdāsa on the request of Srāvaka Rāma Nārain The beginning and end of the work are as follows —

श्री गणेशायनम । अथ गौरा वादल की कथा लिख्यते ।।
चरण कमल चित लायके, समरु सारद माय ।
करिहु कथा वनाय कैरि, प्रणमु सद्‌गुरु पाय ।।१।।
जबु दीप दीपा सिरे, भरथ खड मझार ।
नगर वढौ चित्तौड है, आठ कोस विसतार ।।२।।
राज करै रानौ तिहा रतनसैन राजान ।
नव नकीसी कुना करै, अगडी मरद चौहाण ।।३।।
नगर बडौ चित्तौड है, गढनी पर ही वक ।
नाहि नामैं तिहा साह को, करै जु राज निसक ।।४।।
+ + +
सवत सौलासै असीये समै, फागुन पुन्य मास ।
वीरा र सगार रस, कहीयो जटमल तास ।।२११।।
सवै ताहि अडौल अवचल सुखी सब लोय ।
उछाह आनद होत घर घर दु खी नाहित कोय ।।२१२।।
जिहा राज राजै अलीखान गाजी खानन सरनद ।
सिरदार सकल पठाण माही ज्यु नखेत्र मै चद ।।
धरमसी को नद जटमल जात नाहर ताम ।
जिन कही कथा वनाय करि विच सवला मै ठाम ।।२१३।।
कहता आनद ऊपजै, सुनता आनद होय ।
जा कोइ कहै गुन जना, तो बहु हरषित लोय ।।२१४।।
चालीस सहस घोडा मुवा, दोय सहस सिरदार ।
एक लाख मुवा आदमी, हाथी आठ हजार ।।२१५।।

मारया मुगल पठाण, दोढ लाख दफतर चढ्या ।
ओर वोहोत दीया जाण, जहा तृण लीना मुख मैं ॥२१६॥
सा कौ हुवो चीत्तौड मैं, चौड कीयो जग ।
दाद फुरमाइ साह, तब कहै हीहु तुव रग ॥२१७॥

इति गोरा बादल की कथा सपूर्ण । सवत् १८८६ का मिति आसाढ शुदि १४ रविवासरे लिखत सेवग जोगीदास लीखायत श्रावग रामनाराण सुत बालचद ।

46 DHARMA PARĪKṢĀ —

It was translated into Hindī prose by Daśaratha Nigotiā in Samvat 1718 i e in 1661 A D. The original work which was composed by Amitigati is in Samskrit The author has tried to translate each word of Samskrit in easy Hindī prose

The manuscript belongs to the Śāstra Bhanḍār of Jaina temple Badā Mandir, Jaipur The language of the work is Rājasthānī The beginning and the end of the work are as follows —

मगलाचरण

श्रीमान् कहता शोभा विराजमान । यदीय कहता जिह को बोधमय । प्रदीप कहता केवल ज्ञान रूपी दीवो । जिहि दीप करि नमस्व त्रय तु गशाल कहता पावन तीन सपन्नो ऊ चो छै शाल कोटजिहि को असो जगत । लोक सम्पद्धो गृहे घर तिहि घरने समततो कहता सर्वथा प्रकारि । उद्योतयते कहता उद्योतित कियो ह्वै ज्यहा तीर्थंकर देवा ते तीर्थंकर देवा न· अस्माक कहता म्हाको श्रेयै कहता विभूति कै अर्थि भवतु कहता होऊ ।

भावार्थ—असो जु ज्ञान सम्पन्ना दीवा करि तीन लोक सम्पन्नो घर उद्योतित कियो छै ज्याह कै तीर्थंकर म्हानै ज्ञान सम्पत्ती श्री को दाता होहु । तीर्थंकर नै नमस्कार कीयो आगे सिद्धानै करसी ।

श्री विक्रम पार्थिव राजा नै सतंतरि वरस अधिक हजार वरस गया । यौह शास्त्र अन्यमत न निपेधि करि श्री जिनेन्द्र धर्म अमृत करि युक्त शास्त्र सपूर्ण ।

दोहा.—साह श्री हेमराज सुत, मातु हमीर दे जाणि ।
कुल निगोन श्रावक धर्म, दशरथ तज्ञ बखाणि ॥१॥
सवत् सतरासै सही, अष्टादश अधिकाय ।
फागुणतम एकादशी, पूरण भई सुभाय ॥२॥

धमपरीक्षा वचनिका, मु दरदास सहाय ।
साधर्मी जन समझि तैं, दशरथ कृत चितलाय ॥

इति श्री ग्रमितिगति कृत धम परीक्षा मूल तिह की वचनिका बालबोधानाम ग्रपर नाम तात्पर्यार्थी टीका तज्ञ धर्मार्थी दशरथेन कृता ममाप्ता विंशति एक परिच्छेद सपूर्ण ।

47 HARIVANŚA PURĀNA BHĀṢĀ —

This is a Rājasthānī prose translation of Harivansa Purāna written by Ācārya Jinasena in Samskrit It is a Jaina Mahābhārata The translation is in Rājasthānī prose The manuscript was copied in Samvāt 1671 (1614 A D) This shows that the work was written prior to the 17th Century. Such a good and voluminous work in Rājasthānī prose has not been found so far Two pieces of the prose are given below —

पत्र स० १६८

तिणी ग्रजोध्या नउ हेमरथ राजा गजपालैं छइ । तेह राजा नइ धारणी राणी छइ । तेह नउ भाव धर्म्म उपरि घणउ छइ । तेहनी कुपि तैं कु मर पठाइ उपनौ । तेहनउ नाम बुधुकीत जाणिवउ । ते पुणु कुमर जाखे सिस समान छइ । इमकरता ते कुमर जोवन भरिया । तिवारइ पिताइ तेहनइ राज भार थाप्यउ । तिवारइ तेग जाना सुख भोगवता काल ग्रति क्रमइ छइ । वली जिण धर्म्म घगु करइ छइ ।

पत्र सख्या ३७१

नागश्री जे नरक गई थी । तेहनी कथा सामलउ । तिणी नरक माहि थी । जे जीवनी कलियउ । पछइ मरी रोइ सर्प्प भयउ । सयभूरमणि द्वीपा माहि पछइ ते तिहा पाप करिवा लागउ । पछई वलो तिहा थको मरण पाम्यो । बीजैं नरक गई तिहा तिन सागर ग्रायु भोग वी छेदन भेदनतापन दु ख भोगवी । वली तिहा थकी ते निकलियउ । ते जीव पछइ चम्पा नगरी चाडाल नइ घरि पुत्री उपनी तेहा निच कुल ग्रवतारु पाम्यउ । पछइ ते एक वन माहि तिहा उवर बीणीवा लागी ।

48 HINDĪ COMMENTARY ON BHAKTAMĀRA STOTRA —

There are several commentaries available on the famous Bhaktāmara Stotra They are in Samskrit as well as in Hindī A translation in Hindī poem written by Hemrāja is also available and is already famous But commentary written in Hindī prose by Hemrāja (17th Century) was not available so far and this has been discovered in the the Mahāvīra Grantha Bhaṇḍār of Būndī An example of Hindī prose is as follows —

किलं अहमपित प्रथम जिनेद्र स्तोष्ये किलाह् निश्चय करि अहमपि मै भी जु हौं मानतु ग नाम आचार्य सो त प्रथम जिनेद्र सौ जु हो प्रथम जिनेन्द्र श्रीआदिनाथ ताहि स्तोष्ये स्तवू गा । कहाकरि स्तोत्र करोगो । जिनपाद युग सम्यक् प्रणम्य जिन जु हैं भगवान तिनि को जु पद जुग दोई चरण कमल ताहि सम्यक् भाति मन वचन काया करि प्रणम्य नमस्कार करि कै कैसो है भगवान को चरण द्वय भक्तामर प्रणतमौलिमणिप्रभाणा उद्योतक भक्तिवत जु है अमर देवता तिनिकी प्रणत नम्रीभूत जु है मौलि मुकुट तिन विषै जु है मणि तिनिकी जु प्रभा तिनिका उद्योतक उद्योतक है । यद्यपि देव मुकुटनिका उद्योत कौटि सूर्यवत् है तथापि भगवान के चरण नख की दीप्ति आगै वै मुकुट प्रभा रहित हो है तातै भगवान को चरण द्वय उनका उद्योतक है । बहुरि कैसो है चरण द्वय दलित पाप तमो वितानं दलित दूरि कियौ है पाप रूप तम अन्धकार ताको वितान समूह जानै । बहुरि कैसो है चरण द्वय युगादौ भव जले पतता जनाना आलवन युगादौ चतुर्थ काल की आदि विषै भव जले ससार समुद्र जल विषै पतता पडे जुहै । जनाना मनुष्य तिनको आलवन आलवन है जिहाज समान है त क सो आदिनाथ कौन है जाको स्तोत्र मैं करोगो स्तोत्रैः य सुरलोकनाथै स्तुतः स्तोत्रै' स्तोत्र हु करियः जो श्रीआदिनाथ सुरलोक नाथै सुरलोक देवे लौक के नाय इन्द्र तिनि करि सस्तुत स्तूयमान भया कैसे है इन्द्र सकल वाङ्मय तत्वोवधादुद्भूत बुद्धि पटुभिः सकल समस्त जु हैं वाङ्मय दशाग तिनका जु तत्व स्वरूप तिसका जु वोध ज्ञान तातै उद्भूत उत्पन्न जु है प्रकट बुद्धि ता करि पटुभि प्रवीण है वे स्तोत्र कैसे हैं जिन करि स्तुति करी जगत्रिय उदारैः अर्थ की गम्भीरता करि श्रेष्ठ है ।।२।।

The last Dohā of the work in which the author mentions his name runs as under —

अन्तिम.—भक्तामर टीका को सदा पढै सुनै जो कोइ ।
हेमराज सिव सुख लहै तस मन वछित होइ ।

।। इति श्री भक्तामर स्तोत्र टीका समाप्तम् ।।

49 NĀSAKETA PURĀNA —

Nāsaketa purāna of Nāsketopākhyāna is a very interesting and popular story The original story is in Samskrit which was translated into Hindi prose by Nanda Dāsa for his students The date of compositian of the work is not given but it appears that it is a work of 17th Century A D The language of the work is not literary but it is described in a very simple language Sadal Misra's NĀSIKETOPĀKHYĀN, which was written in the 19th Century has the influence of Nand Dāsa's work. One example of Hindi prose from Sadal Misra's Nāsiketopākhyān is given below—

इस प्रकार से नसिकेत मुनियम की पूरी सहित नरक का वर्णन कर फिर जोन जोन कर्म किए से जो भोग होता है सो सब ऋषियों का सुनाने लगे कि गो, ब्राह्मण, माता, पिता, मित्र, बालक, स्त्री, स्वामी, वृद्ध, गुरु इनका जो वध करते है सो झूठी साक्षी भरते, झूठे ही कर्म मे दिन रात लगे रहते हैं।

Hindi Sāhitya ka Itihāsa P. 422

One example from the book —

गुसाईजी येक कथा तुमसो कहु । जो प्राणी या पाछे चोरी करत हैं तीन को प्रसन कहेत है । और कोई वेद पुराण की पोथी मै । अर गुण सुनै गुणे मटे गुण भेद होई सो प्राणी काछवा की जोणी पावत है । और पैरा यो सुत कु पाम कैर तो कोर्र प्राणी काछवा की जोणी पावत है ।

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The work belongs to the Grantha Bhandār of Jaina temple Badhīcanda, Jaipur. The work completes in 74 pages The last portion of the text is as under —

या कथा आदी अती मो कही है । महमकीती की टीका है । नददासजी आपणा सीख कों भापा करी सुणाइ है सो या कथा पुनी वीच है सो प्राणी ममत है । ताको मीलाण होत है । सवीधान रहत है ।

इति श्री नासकेत पुराण ममसत गी रवीसमादे नासकेतु कथा सपुरण । लीखत कालुराम राजोरा छाजुराम का वेटा । ते वाचें तीन राम राम वच । मी० चेत वुदी १० सवत् १७८६ आमरी महाराजा श्री सवाई जैसगजी वैस य वरस दाई हुआ तलवाणी मै ज अमल महाराजा श्री अणदरामजी को ।

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50 ALANKĀRA MĀLĀ —

This is a Hindī work on Alankāra Śāstra It was composed by Sūrat Misra in the year 1709 A D The manuscript is in the collection of Jaina Grantha Bhandār of Jaisalmer This is a very simple book on this subject The poet lived in Āgrā and was a Kanaujia Brahmin by caste The last portion of the work in which the poet gives his own account and the date of the work is as follows —

अलकारमाला करी, सूरत मन सुख दाय ।
वरनत चूक परी लखौ, लीजें सुकवि वनाय ।।४८।।
सूरतमिश्र कनौजिया, नगर आगरै वास ।
रच्यौ ग्रन्थ तिह भूपन, नवल विवेक विलास ।।४६।।

सवत् मतरहसैं वरस, छासठ सावन मास ।
सुरगुर सुद एकादशी, कीनो ग्रन्थ प्रकास ।।५०।।
अलकारमाला जु यह, पढै सुनै चितलाय ।
बुद्धि समा वर वीनती, ताहि देत हरिराय ।।५१।।

इति श्री सूरतमिश्र विरचिते अलकारमाला सपूर्ण । आहडसर मध्ये ।

51 BHAṬṬĀRAKA PAṬṬĀVALI —

This is a detailed account of Bhaṭṭāraka Kśemendra Kīrti beginning from Samvat 1697 to 1756 (1640 to 1699 A D) written in Hindī prose. The manuscript is preserved in the Śāstra Bhanḍār of Sambhava Nātha Jaina temple, Udaipur The description begins with Bhaṭṭāraka Devendra Kīrti who breathed his last in Samvat 1730 (1673 A D) His pupil Pandit Kśema who afterwards became Bhaṭṭāraka by name of Ksemendra Kīrti was born in Samvat 1697 (1640 A D) At the age of seven he took some vows from Bhaṭṭāraka Devendra Kīrti It gives the full account of Kśema Kīrti where he was born, who were his parents, with whom he read, when he became Brahamacārī and Bhaṭṭāraka, in which places he travelled and in which villages and towns he finished his rainy season. Every event of his life has been described in detail It begins as under —

श्री जिनाय नम सवत् १६९७ वर्षे मागशीर्ष सुदी ३ शुक्रे पडित क्षेमानु जन्म मीलोडा नगरे साहा खातु श्रा वाई गागवाई गृहे । सवत् १७०४ वर्षे वैशाख सुदि १ दिनै आचार्य श्री देवेन्द्रकीर्ति पासि पडित क्षेमो भणवा रह्यो पाछि सवत् १७१३ वर्षे फागुण सुदि ३ दिने श्री शालु वर नगर मध्ये भट्टारक श्री देवेन्द्रकीर्ति योग्य जीणीव प० क्षेमानि अणुव्रत दीक्षा दीधी त्याहा दोसी मेहा सुत जीवा जगा गीवा शख जीएणे श्री विव प्रतिष्ठा करीनि अ जलि झल्यो । ब्रह्म क्षेमा एहवु नाम धरीनि भट्टारक देवेन्द्रकीर्तिपि स्वशिष्य करीनि पासि वर्ष १४ राखीन पट्टयोग्य जाणीनि सकल शास्त्रना उपदेश दीधा ।

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APPENDIX. 1

Some of the Important

— JAĪNA GRANTHA BHANḌĀRS SITUATED OUTSIDE RĀJASTHĀN.—

S No.	Name of the Grantha Bhanḍār			Place
1	Saraswatī Bhavan Digambar Jain Mandir Masjid Khazoor			Delhi
2	Grantha Bhanḍār D Jaina Nayā Mandir,			Delhi
3,	—do—	D Jaina Mandir	Setha Kūcā	Delhi
4	—do—	—do—	Dharampurā	Delhi
5.	Vīra Sewā Mandir, Dariyā Ganj			Delhi
6.	Grantha Bhanḍār D Jaina Mandir Rikhabdāsaji			Delhi
7	—do—	—do—	Karolbagh	Delhi
8.	—do—	—do—	Bedawāḍā	Delhi
9.	—do—	—do—	Subzimandi	Delhi
10	—do—	—do—		Pānīpat
11	—do—	—do—		Sonīpat
12	Grantha Bhandār D Jaina Mandir			Rohtak
13	—do—	—do—	Moti Katla,	Agra
14	—do—	—do—	Belanganj	,,
15	—do—	—do—	Gudaḍi Mansūrkhān	,,
16	—do—	—do—	Kachari Ghāt	,,
17	—do—	—do—	Namak ki Mandi	,,
18	—do—	—do—	Rājāmandi	,,
19.	—do—	—do—	Dhūliā Ganja	,,
20	Grantha Bhanḍār D Jāina Mandir, Nāi ki Mandi,			,,
21	Sweatambar Vijay Dharma Laxmi Gyāna Bhanḍār, Belanganj			,,
22	Grantha Ghanḍār D Jaina Pancāyatī Mandir,			Aligarh
23	—do—	—do—		Itāwāh
24	—do—	—do—		Khurjā
25,	—do—	—do—		Bārābanki
26	—do—	—do—		Mainpuri
27	Grantha Bhanḍār D Jaina Pancāyatī Mandir			Aliganja
28	—do—	—do—		Sahāranapur
29	—do—	—do—		Firozābād
30	Grantha Bhanḍār Digambar Jaina Mandir Balat-Kārgana,			Karanjā
31	—do—		Sena Gana	—do—
32	Grantha Bhanḍā Pancāyatī Mandir,			— do—
33.	Amar Granthālaya Tukoganja			Indore

S No	Name of the Grantha Bhaṇḍār		Place
34	Grantha Bhaṇḍār,	D Jaına Mandır, Hanumantallā	Jabbalpur
35	—do—	D Jaına Pancayatī Mandír,	—do—
36	—do—	—do—	Katnı
37.	Grantha Bhaṇḍār	D Jaına Pārsvanātha Mandır	Khandvā
38	—do—	D Jaına Mandır,	Gaurjhāmar
39	—do—	, Pancāyatī Mandır,	Chhındawārā
40	—do—	D jaına Mandır,	Tīkamgarh
41	—do—	—do—	Narsınghpura
42	Saraswatī Bhawan,	—do—	Panagar (Devarı M P)
43	—do—	D Jaına Mandır	Bamora
44	—do—	—do—	Bīnā
45	—do—	Pancāyatī Mandır	Sāgar
46	Dıgambar Bhaṭṭārkıya Bhaṇḍār		Gwālıor
47	Grantha Bhaṇḍār Dıgambar Pancāyatī Mandır		—do—
48	—do—	D Jaına temple	Gunā
49	—do—	—do—	Canderī
50	—do—	—do—	Chaprā
51	—do—	Baḍā Mandīr	Calcutta
52	—do—	Purānı Bāḍı	—do—
53	Munı Vıjay Śāstra Bhaṇḍār		Calcutta
54	Vıjay Nemı Sūrīśvar Gyāna Bhandār	(Swetambar)	Ahmedabad
55	Vıjay Sıdhı-do- —do—	,,	,,
56	Delāno Bhaṇḍār (Cancala Bhāı Bhaṇḍār)	,,	,,
57	Hans Vıjay Manuscrıpt Lıbrary	,,	,,
58	Mohanlāl Manuscrıpt Lıbrary	,	,
59	Vardhamāna Pustakālaya	,	,,
60	Megh Vıjay SāstraSangrah	,,	,,
61	Kusumamunıo Bhandār	,	,,
62	Vıra Vıjay Gyāna Bhandār		,,
63	Dayā Vımala Gyāna Bnaṇḍār	,	,,
64	Nemı Sāgar Upāsraya Bhaṇḍār	,	,,
65	Uttam Bhāı Dharmasālıno Bhandār	,	,,
66	Vımala Gachā Upāsaraya Bhaṇḍār	,,	,,
67	Jaına Saraswatī Bhawan	,,	,
68	Gyāna Vardhaka Pustakālaya	,,	,,
69	Vıjay Nemısvara Gyāns Bhaṇḍār	,,	Khambhat
70	Śāntı Natha Gyāna Bhaṇḍār	,,	,,
71	Jaına Śālā Gvāna Bhaṇḍār	,,	,,
72	Subodh Pustakālaya	,,	,,

S No	Name of the Grantha Bhaṇḍār		Place
73.	Gyāna Vimal Sūri Bhaṇḍār	(Swetāmbar)	Khambhat
74.	Muni Lāl Yatīno Bhaṇḍār	,,	,,
75	Bhaunyara Pādśno Bhaṇḍār	,,	,,
76	Nītivijay Bhandār	,,	,,
77	Hari Sāgar Gyāna Bhaṇḍār	,,	,,
78.	Shyāma Lāl Jaina Bhandār	,,	,,
79.	Bhagwān Dāsa Jyotiṣa Bhandār	,,	,,
80	Sānghavī Pādāno Bhaṇḍār	,,	Pāṭan
81.	Fofliā Vāḍā Bhandār	,,	,,
82	Vakhatji Sūri Bhaṇḍār	,,	,,
83	Vadi Pārsvanātha Bhaṇḍār	,,	,,
84	Agalisūri Bhaṇḍār	,,	,,
85	Bhabhā Pāḍā Bhaṇḍār	,,	,,
86	Sāgar Upāsaraya Bhaṇḍār	,,	,,
87	Makā Modi Bhaṇḍār	,,	,,
88	Vastā Māneck Bhaṇḍār	,,	,,
89	Khartarvāsi Bhandār	,,	,,
90	Mahalaxmi paḍā Bhaṇḍār	,,	,,
91.	Advasi Pāḍā Bhaṇḍār	,,	,,
92	Himmat Vijaya Collection	,,	,,
93	Lāvanya Vijaya Collection	,,	,,
94	Hemcandrācārya Sabhā Bhaṇḍār	,,	,,
95.	Jainānanda Pustakālaya	,,	Sūrat
96	Mohanlālji Gyāna Bhaṇḍār	,,	,,
97.	Jina Dutta Sūri Gyānā Bhaṇḍār	,,	,,
98	Hukamamuni Gyāna Bhandār	,,	,,
99.	Devācanda Lāl Bhāi Library	,,	,,
100.	Ḍālu Bhāi Amar Canda Gyāna Bhaṇḍār	,,	,,
101	Madan Bhāi Pratāp Canda Library	,,	,,
102	Dharmanāthāno Mandir Gyāna Bhaṇḍār	,,	,,
103	Nemi Canda Milap Canda Upāsaraya Bhandar	,,	,,
104	Ādināthano Mandir Gyāna Bhaṇḍār	,,	,,
105	Cintāmani Pārśvanātha Mandir Gyāna Bhaṇḍār	,,	,,
106	Jaina Upāsaraya Gyāna Bhaṇḍār	,,	,,
107.	Sīmandhara Swāmino Gyāna Bhaṇḍār	,,	,,
108	Digambara Jaina Pancāyati Mandir-Gyāna Bhaṇḍār		
109	Kadvāmati Gacha Bhaṇḍār	(Swetāmbar)	Rādhānpur
110	Bhāna Khushālno Bhaṇḍār	,,	,,

S No	Name of the Granthn Bdanḍār		Plaoe
111.	Sāgar Gachāno Bhandār	(Swetāmbar)	Rādhānpur (Bombay)
112	Tāmbolī Śerīno Bhanḍār	,	,,
113	Vijay Gachāno Bhandār	,,	,,
114	Jaya Vijay Jaina Pustakālaya	,	,
115	Vira Vijaya Gyāna Bhanḍār	,,	,,
116.	Śāntināthа Derāsarno Bhanḍār	,,	Bombay
117	Godi Muno Bhandār	,,	,,
118	Anantanāthu Derāśarno Bhanḍār	,	,,
119	Mohanlāji Jaina Library	,,	,,
120	Pannā Lāl Digambara Jaina Saraswati Bhavan	(Digmbar)	,,
121	Grantha Bhanḍār Candra Prabhā Digambar Jaina Māndir, Bhulesvar	,,	,,
122	Mānak Canda Hirācanda Digmbar Jaina Bhanḍār	,,	,
123.	Adināthа Derāśarno Bhanḍār	(Swetāmbar)	,,
124.	Vīranagar Jaina Gyāna Bhanḍār	,	Vīranagar
125	Bhoya Gachano Bhanḍār	,,	Sānand
126	Vijaya Ānand Gyāna Bhanḍār	,	,,
127	Gyānodaya Pustakālava	,,	Ḍhunḍhāva
128	Sri Jaina Sangha Gyāna Bhanḍār	,,	Godhāvi
129	Sumatiratna Sūri Library	,	Kheda
130	Aṣṭāpāda Gyāna Bhandar	,,	Kapaḍā Vanj
131	Mānak Bhāi Gyāna Bhanḍār	,,	,
132.	Mithābhāi Upāsaraya Bhanḍār	,,	,,
133	Amar Vijay Gyāna Bhanḍār	,,	Haloi
134	Mukta Bhāi Gyāna Bhanḍār	,,	,,
135	Amar Vijay Gyāna Bhanḍār	,,	Sinore
136	Sāgar Gacha Bhanḍār	,,	Bhapri
137	Ādisvara Derāsarno Bhandār		,
138	Anūpcanda Malūkcanda Bhanḍār	,	,,
139	Devardhi Gani Ksemā Sramanī Gyāna Bhandār	,,	Pālitānā
140	Ānandji Klyānji Bhandār	,	,
141	Yaśovijayji Gurukul Gyāna Bhanḍār	,,	,,
142	Kapūr Vijayji Bhanḍār	,,	
143	Jaina Āgam Sāhitya Mandir	,,	,
144	Vira Bhāi Pāṭhaśālā Bhanḍār	,,	,
145	Moti Tāi Bhanḍār	,,	,,

S No	Name of the Grantha Bhaṇḍār		Place
146.	Nīti Vijai Gyān Bhandār	(Swetāmbar)	Cānasmā
147	Umed Khāti Gyāna Bhaṇḍār	"	Gingūvāḍā
148	Vinaya Vijay Gyāna Bhandār	"	Jamnagar
149	Jainānand Gyāna Mandir	"	"
150	Ānandjī Kalyānjī Gyāna Bhaṇḍār	"	Limbdi
151	Kasti Vijaya Bhandār	"	Barodā
152.	Ātmārāmjī Gyāna Bhaṇḍār	"	"
153	Muktīkamal Mohān Gyāna Bhaṇḍār	"	"
154.	Srī Sangh Gyāna Bhaṇḍār	"	Chāni
155.	Vīra Vijaya Śāstra Sangrah	"	"
156	Vijaya Labdhi Sūri Śāstra Sangrah	"	"
157.	Kīrti Vijay Bhaṇḍār	"	"
158	Sanghāno Sangrah	"	"
159	Budhi Sāgar Sūri Gyāna Mandir	"	Bījāpur
160	Sambhavanātha Gyāna Bhaṇḍār	"	Viramgānva
161	Jaina Dharma Vijya Pustakālaya	"	"
162	Digambar Jain Bhaṭṭārkiya Granth Bhandār		Idar
163	Kśama Sāgarji Śāstra Sangrah	(Swetāmbar)	Jālīmorā
164	Jaina Ātmānand Pustakālaya	"	Poona
165	Sumati Ratani Suri Bhaṇḍār	"	Aiḍā
166.	Bhāgya Ratna Bhandār	"	"
167	Gambhīra Vijaya Bhandār	"	Bhāvnagar
168	Desabhāi Abhai Canda Bhandār	"	"
169	Lalit Vijaya Gyana Bhaṇḍār	"	"
170	Prem Canda Ratancanda Bhaṇḍār	"	"
171	Vardhi Candra Bhaṇḍār	"	"
172	Sanghano Bhaṇḍār	"	"
173	Kastūrasāgar Bhaṇḍār	"	"
174	Vastu Sāgar Bhandār	"	"
175.	Maganlāl Becardāsa Bhandār	"	"
176	Jaina Dharam Pracāraka Sabhā Bhaṇḍār	"	"
177	Sri Sangha Bhaṇḍār	"	Ghogha
178	Kesara Vijava Bhaṇḍār	"	Badvāni
179.	Jaina Sangha Bhaṇḍār	"	"
180	Grantha Bhaṇḍār Digambara Jaina Pancāyatī Mandir		Śolāpur
181.	--do--		Mood Bidri
182.	Digmbar Jaina Siddhānta Bhavan		"
183.	Digmbar Ādinātha Grantha Bhandār		"
184	Grantha Bhaṇḍār Digmbar Jaina Matha		"

S No	Name of the Grantha Bhanḍār	Place
185	Grantha Bhandār Digmbar Jaina Matha	Karkal
186,	Digmbar Jaina Siddhānta Bhavan	Ārrah (Bihar)
187	Grantha Bhanḍār Bhattāraka Jaina Matha	Kolhāpura
188	Digmbar Jain Bhaṭṭārkīya Grantha Bhanḍār	Sravanbelgolā



APPENDIX. II

SOME OF THE EARLIER WRITTEN MANUSCRIPTS PRESERVED IN
BHATṬĀRKĪYA GRANTHA BHANḌĀR,
NĀGAUR

SAMSKRIT

S No	Name af the work	Author's Name	Date of the manuscript
1.	Gyānārnava	Śubhacandra	1491 A D
2	Sarvārthasiddhi	Pūjyapāda	1474 ,,
3,	—do—	—do—	1534 ,,
4	Vardhamāna Kāvya*	Asaga	1437 ,,
5	Varānga Caritra	Vardhamānadeva	1529 ,
6	Kirātārjunīya	Bhārvī	1339 ,,
	—do—	—do—	1635 ,,
7	Gīta Govinda	Jayadeva	1498 ,,
8	Dhanyakumār Caritra	Gunabhadra	1495 ,,
9	Madana Parājaya	Jinadeva	1487 ,,
10	Raghuvanśa (with commentary)	Kālīdāsa commentary by Sumati Vijay	1472 ,,
11.	Yasodhara Caritra	Sakal Kīrti	1499 ,,
	—do—	—do—	1598 ,,
12.	Śiśupāla Vadha	Magha Kavi	1608 ,,
13	Bhavişya Datta Caritra	Śrīdhara	1446 ,,
14	Caritrasāra	Ratanbhūṣana	1462 ,,
15	Sāgār Dharmāmrata	Āśādhar	1464 ,,

Note *The manuscript was written by Bhattāraka Padmanandi in Tambore village

PRĀKRIT & APABHRAMSA

S No	Name of the work	Author's Name	Date of the manuscript
1	Trilokasāra Vritti	Ācārya Nemicandra Tīkā by Munindra Candra	1475 A D
2	Samayasāra Vritti	Ācārya Kunda Kunda Vritti by Amrita Candra	1495 "
3	*Varānga Cariu (A)	Tejapāla	1550 "
4	Parmātma Prakāśa (A) with Vritti	Yogindra Ṭīkā by Brahmadeva	1383 "
5	—do—	—do—	1407 "
6,	Pravacanasāra (P)	Kundakundācārya	1484 "
7	Rohīni Vidhāna (A)	Devanandi	1462 "
8	Jasahara Cariu	Puṣpadanta	1505 "
9	—do—	—do—	1501 "
10	Mūlacāra (P)	Vaṭṭakerācārya	1462 "
11	—do— (P)	—do—	1338 "
12	Nāya Kumār Cariu (A)	Puṣpadanta	1441 "
13	Panca Sangraha (P)	Nemicandra	1482 "
14	Bhaviṣayatta Cariu (A)	Dhanapāla	1520 "
15	Pajjunna Cariu (A)	Sidha Kavi	1539 "
16,	Dhamma Parīkkhā (A)	Hariṣena	1520 "
17	Dravya Sangraha (P)	Nemicandra with commentary by Brahmadeva	1435 "
18	Jambu Swāmi Cariu (A)	Mahākavi Vīra	1570 "
19	Gommattasāra (P)	Nemicandra	1438 "
20,	Karakandu Cariu (A)	Muni Kanakāmar	1468 "
21	Sukumāl Cariu (A)	Pūrnabhadra	1524 "
22	—do—	—de—	1584 "
23	Sudansana Cariu (A)	Nayanandi	1511 "
24	—do— (A)	—do—	1467 "

Note *The work was composed in Samvat 1607 (1550 A D) Vaiśākha Sudhi 6 and this manuscript was copied in Samvat 1607 (1550 A D) Jeṣṭa Sudi 3 i e just after 27 days of its completion

S No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
5	Sāvaya Dhammadohā	Devasena	933 A D.	Āmer Śāstra Bhandār Jaipur
6.	Mahāpurāna	Puṣpadaata	10th Century	—do—
7.	Nāya Kumār Cariu	—do—	—do—	—do—
8.	Jasahara Cariu	—do—	—do—	—do—
9.	Pāsa Purāṇa	Padma Kīrti	942 A D	—do—
10	Dhamma Parikkhā	Harisena	983 A. D	—do—
11	Pāhuḍa Dohā	Muni Rāmsingh	1000 A. D.	Bhaṭṭārkīya Grantha Bhanḍār Nāgaur
12	Vilās Vai Kahā	Sādharna Kavi	1066 A D.	Brihad Gyāna Bhanḍār Jaislmer
13.	Harivanśa Purāne	Dhaval	11th century	Grantha Bhanḍār Terāpanthī Mandir, Jaipur
14.	Jambu Swāmi Cariu	Vīra Kavi	1019 A D.	Āmer Śāstra
15	Sudansana Cariu	Nayanandi	1043 A. D.	—do—
16	Sayalvihivihān Kavva	—do—	11th century	—do—
17	Karakandu Cariu	Kankamar	1065 A, D,	—do—
18	Ratna Karanḍa Śrāvakācār	Sricandra	11th Centutury	—do—
19.	Kathā Koṣa	—do -	—do—	
20	Chakkammovayesa	Amarkīrti	1217 A D	—do—
21	Purandar Vidhān Kathā	—do—	13th Century	—do—
22	Sukumal Cariu	Vivudha Sridhara	12–13th ,,	—do—
23	Pāsanāha Cariu	Śridhar	1139 A D.	
24	Bhaviṣyattā Cariu	Śridhar	1173 A D.	—do—
25,	Sulocanā Cariu	Gani Devasena	—do—	—do—
26	Kala Swarūp Kulak	Jinadattasūri	12th	Brihad Gyāna Bhandār Jaisalmer
27	Carcarī	—do—	—do—	—do—
28	Vairāgyasāra	Suprabhācārya	—do—	—do—
29	Sri Sthulibhadra Phāga	Jina Padma Sūri	12th-13th	—do—
30	Neminātha Catusa Padikā	Vinayacandra Sūri	—do—	—do—
31	Neminā ha Cariu	Haribhadrasūri	—do—	—do—

S No.	Name of the work	Author's Name	Date of the manuscript
25	Saṁskrit Commentary on Sudansana Cariu (A)- (This was written by Muni Padma Kīrti)		1513 A D.
26	Sulocanā Cariu (A)	Ganidevasena	1519 „
37	Swami Kartī-Keyanuprekṣā (P)	Kartikeya	1467 „
28	Vaḍḍhamāna Kāvya (A)	Jayamitra hala	1478 „
29	—do—	—do—	—do—

(A)—Apabhraṁsa works
(P)—Prākrit works

—*o*—

APPENDIX. III

Some of the Apabhraṃṣa works which ar preserved in the Grantha Bhaṇḍārs of Rājasthān

—*o*—

S No	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
1	Paumcariu	Svāyambhu	9th Century (A D,)	Āmer Śāstra Bhaṇḍār Jaipur
2	Ritthanemi Cariu	—do—	„	Grantha Bhaṇḍār Jaina Temple Baḍhi Canda Jaipur
3	Paramappayāsu	Yogindu	8th-9th Century (A D)	Āmer Śāstra Bhaṇḍār Jaipur
4	Yogasāra	—do—	—do—	—do—

S No	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
32	Sanat Kumār Carıu	Harıbhadrasūrı	12th-13th Century	Brıhad Gyāna Bhanḍār Jaısalmer
33	Gurupaıivāḍī	Palha Kavı	„	—do—
34	Pajjunna Carıu	Sınha Kavı	13th „	Āmer Śāstra Bhanḍār Jaıpur
35.	Candraprabha Carıu	—do—	12th-13th „	—do—
36	Pānḍava Purāna	Yaśah Kīrtı	15th „	—do—
37	Harıvanśapurāna	—do—	15th „	—do—
38	Uvaesamāla Kalyāna	Vınaya Candra	13th- „	Bhaṭṭārkīya Grantha Bhanḍār Nāgaur
39	Cūnarı Rāsa	—do—	13th	—do—
40	Nırjhar Pancanī Kahā Rāsa	—do—	—do—	—do—
41	Jınayatta Carıu	Lākhu or Laxmaṇa	—do—	—do—
42	Mallınāha Kāvya	Jayamıtrahala	—do—	—do—
43	Vaddhamāna Kāvya	—do—	—do—	—do—
44	Śrenıka Carıu	—do—	—do—	—do—
45	Nemınāha Carıu	Laxmana Deva	14th	Grantha Bhanḍār Jaına Temple Paṭodı, Jaıpur
46	Sugandha Daśamī Kathā	Vımal Kırtı	„	—do—
47	Śrīpāla Carıu	Narsena	—do—	Āmer Śāstra Bhandār Jaıpur
48	Vaddhamāna Kahā	—do—	—do—	—do—
49	Jına Rātrı Vıdhāna Kahā	-	—do—	Bhaṭṭārkıya Grantha Bhanḍār Nāgaur
50	Pāsanāha Carıu	Asavāla	—do—	Grantha Bhanḍār Jaına Temple Terāpanthī Jaıpur
51	Madana Parājaya	Hardeva	—do—	—do—
52	Bāhubalı Carıu	Dhanpāl	—do—	Āmer Śāstra Bhandār Jaıpur
53.	Bhavıṣa Yatta Kahā	—do—	—do—	—do—
54	Sanmatıṇāha Carıu	Śubhakīrtı	—do—	Bhaṭṭārkīya Grantha Bhanḍār Nagaur

1	2	Name 3	composıtıon 4	5
55	Rohaṇī Vıdhān	Devanandı	14th Century	Bhaṭṭārkīya Grantha Bhandār Nagaur
56	Daśa Lakśana Kahā	Harı Candra	—do—	Grantha Bhanḍār Kāmā
57	Munısubratānuprekśā	Yogadeva	—do—	—do—
58	Sambhavanāha Carıu	Tejapāla	15th Century	Grantha Bhanḍār Jaın Temple Dıwānjī Jaıpur
59	Varānga Carıu	—do—	1450 A D	
60	Pāsanāha Carıu	—do—	1458 A D	
61	Sukumāl Carıu	Pūrnabhadra	—do—	Āmer Śāstra Bhanḍār Jaıpur
62	Dhamma Parıkkhā	Śrutakīrtı		Bhattārkīya Śāstra Bhanḍār Nagaur
63	Harıvanśa Purāna	—do—		—do—
64	Parmestī Prākasa Sāra	—do—		—do—
65	Yogasāra	—do—		Grantha Bhanḍār Jaın Temple Terāpanthī Mandır Jaıpur
66.	Śāntīnāha Carıu	Mahıeandra		Bhaṭṭārkıya Grantha Bhanḍār Nagaur
67	Nemınāha Carıu	Damodar	15th Century	—do—
68	Candappaha Carıu	—do—	—do—	—do—
69	Srīpāla Carıu	—do—	—do—	—do—
70	Ajıyanāha Purāna	Vıjaysıngh	—do—	Grantha Bhanḍār D-Jaına Mandır Pārśvanātha Jaıpur
71.	Sanmati Jına Carıu	Raıdhu	—do—	Bhaṭṭārkīya Śāstra Bhanḍār-Nāgaur
72	Sukauśala Carıu	—do—	—do—	—do—
73	Puuyasrava Kathā	—do—	—do—	—do—
74	Vrıtta Sāra	—do—	—do—	—do—
75	Anathamı Kathā	—do—	—do—	—do—
76	Sıdhāntārthasāra	—do—	—do—	—do—
77	Samayktva Kaumudı	—do—	—do—	—do—
78,	Ṣoḍāṣa Kāran Jayamālā	—do—	—do—	—do—

S No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
79	Daśa Laksana Jayamālā	Raidhu	15th Century	Bhaṭṭārkiya Grantha Bhanḍār Nāgaur
80	Jīvandhar Carita	—do—	—do—	—do—
81	Karakandu Carita	—do—	—do—	—do—
82	Ātma Sambodhan	—do—	—do—	—do—
83	Balbhadra Carita	—do—	—do—	Āmer Śāstra Bhanḍār Jaipur
84	Neminaha Jina Carita	—do—	—do—	—do—
85.	Sammatta Gunanidhan	—do—	—do—	—do—
86	Sripāia Carita	—do—	—do—	—do—
87	Pārsvapurāna	—do—	—do—	Grantha Bhandār Mandir Bolsiri Kota
88	Meghesvar Carita	—do—	—do—	Āmer Śāstra
89	Yasodhara Carita	—do—	—do—	Bhandār Jaipur
90	Dhanyakumār Carita	—do—	—do—	—do—
91.	Amarasena Carita	Mānnikka Rāja	1519 A D	—do—
92	Nāgakumār Carita	—do—	16th Century	—do—
93	Mrigānkaleha Carita	Bhagvati Dāsa	17th „	—do—
94	Sugandha Dasami Rāsa			
95	Mukaṭa Saptami Rāsa			
96	Harisena Cariu	—	—	—do—
97	Bhāvanā Kulaka	—	—	Grantha Bhandār Jassalmer
98	Maharsī Kulaka	—	—	—do—
99	Karakandu Cariu	—	—	Grantha Bhaḍār of Jaina Temple Abhinandan Swami Būndī
100	Anathimīya Kahā	Haricandra	15th	

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CITIES, TOWNS & VILLAGES



INDEX OF PRINTED BOOKS

(1) Ādhyātma Rahasya of Āsādhara, published from Vīra Sewā Mandir, Delhi
(2) Ajmer-Historical & Descriptive by Harvilās Śārdā
(3) Anekānta Jaya Patākā published by YJG series, Bhāvnagar
(4) Anekānta Vāda Pravesa published by Hem Candra Sabhā, Ratlam 1919 series No 3
(5) Ancient India Vol I to IV by T, L Śāh
(6) Ardha Kathānaka of Banārī Dāsa, edited by Nathu Rāma Premī
(7) Apabhramśa Sāhitya by Harivanşa Kochaḍa published by Bhārti Sāhitya Mandir, Delhi
(8) Ādipurāna of Jinasenācārya published by Bhārtīya Gyāna Pītha, Kāshī
(9) Ādhyātma-Upnisat of Yesovijaygani-Published in JDPS Series, Bhāvnagar
(10) Ātmānuśāşana of Gunabhadra-Published from Jaina Grantha Ratnāksr Kāryālaya, Bombay
(11) Bhārtīya Jaina Śramana Samskriti Ane Lekhan Kalā by Muni Punya Vijay
(12 Bhaţţāraka Sampradāya by V P Johrapurkar
(13) Bīkāner Jaina Lekha Sangrah edited by Agarcandra Bhanwar Lāl Nāhtā
(14) Candra Prabha Carita of Yasodeva published in the Atmavallabh series No 9, Ambālā
(15) Dasavaikāli Sūtra published in DCP Series No, 47, Bombay 1918
(16) Epigraphia Indica
(17) History of Jaina Monachism by S S Deo
(18) History of Muslim Rule by Iswarī Prasād
(19) History of Indian Literature by Winternitz Part II
(20) History of Rājputānā by G S Ojhā
(21) Hindī Sāhitya kā Itīhāsa by Ācārya Rām Candra Śuklā
(22) Hindī Sahitya kā Ālocanātmak Itihāsa by Dr Rāma Kumār Varma
(23) History of Jodhpur State by G, S Ojhā Part I
(24 History of Bikaner State by G S Ojhā Part I
(25) Jaina Miniature Paintings from Western India by Dr Motī Candra
(26) Khartaragacha Gurāvali published by Bhārtīya Vīdyā Bhawan, Bombay
(27) Kriyā Ratna Samuccaya of Davendra Sūryia published by Y G Series, Varanasi 1908
(28) Lātī Samhita of Rāja Malla-Published from Manika Candra Digambara Jaina Granthamālā Bombay 1937
(29) Mahābandha edited by Sumer Canda Divākar Published from Bhārtīya Gyāna Pītha, Kāshī
(30) Mediaeval Jainism by S A Saletore
(31) Nandī Sutra, Published by R, K Sansthā Ratlam 1928

(32) Pndam Purāna of Daulat Rāma-Published from Sastī Grantha Mala, Delhi
(33) Prasasti Sangrah of Āmer Śāstra Bhandār edited by K C. Kāslīwāl and published by S D Jaina A Ksetra, Sri Mahāvīrajī
(34) Prākāśita Jaina Sāhitya by Pannā Lāl Jain, Delhi.
(35) Parīkṣā Mukha of Manikya Nandi-Published in Manik Candra Grantha Mālā, Bombay
(36) Purātan Vākya Sūcī by Jugal Kishorh Mukhtār and published by Vīra Sewā Mandir, Delhi
(37) Pradrumna Carita edited by C S Dāsa Nyāyatīrtha and K C. Kāslīwāl
(38) Rājasthānī Bhasa Aur Sāhitya by Moti Lāl Menariā
(39) Samavāyānga Sutra with commentary of Abhayadeva, Āgamodaya Samiti, Mehasānā 1918
(40) Samayasāra Nātak of Banārsīdāsa published from Sasti Grantha Mālā Delhi
(41) Samyam Manjarī Kathā-published in G O S in the year 1918
(42) Updesa Tarangini-Published in the YJG Series No 26-Banāras
(43) Yogīsāra of Amitigati published from Bhārtīya Jaina Siddhānt Prakasni Sansthā, Calcutta

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(44) Āmer Śāstra Bhandār ki Grantha Sūci edited by Shri K C Kāslīwāl and published by S D Jaina A Ksetra Srī Mahāvīrajī
(45) Catalogue of Sanskrit and Prākrit Mānuscripts in Central Province and Berar by Rāi Bahādur Hīrā Lāl B A
(46) Catalogues of Manuscripts in Punjāb Jaina Bhandārs, by Banārsīdāsa Jaina published by Punjāb University Library Lahore in 1939
(47) Catalogue of Jaina Sidhānt Bhawan, Arrāh edited by Suparsvadās Gupta M A
(48) Catalogue of Jaina Bhandārs Limbīdī published by Agamodaya Samiti Bombay 1228
(49) Catalogues of Jaisalmer Bhandārs published by the Central Library, Barodā, in 1928
(50) Grantha Suci of Jaisalmer Bhandār edited by Muni Punya (Under Print)
(51) Descriptive catalogue of manuscripts in the Jaina Grantha Bhandārs at Patan by C D Dalāl published by Orinental Institute Baroda, 1937
(52) Jaina Granthāvali published by Jaina Śwetāmbar Conference, Bombay 1919
(53) Kannara Prāntīya Tadapatrīya Granth Sūci by K B Sastri published by Bhārtīya Gyān Pitha-Kāshī 1948
(54) Rājasthān ke Śāstra Bhandār ki Grantha Sūci, Part II and III & IV by K. C Kāslīwāl M A and A C Nyāyatirtha and published by S D Jaina A Ksetra Śrī Mahāvīrajī Mahavira Bhawan Jaipur

Earliest written manuscript of Pancāstikāya samvat 1329 (1272 A D)

Old manuscript of pārsvapurāna (Padma Kirti) written in samvat 1494 (1437 A D)

Earliest written manuscript of Pancāstikāya samvat 1329 (1272 A D)

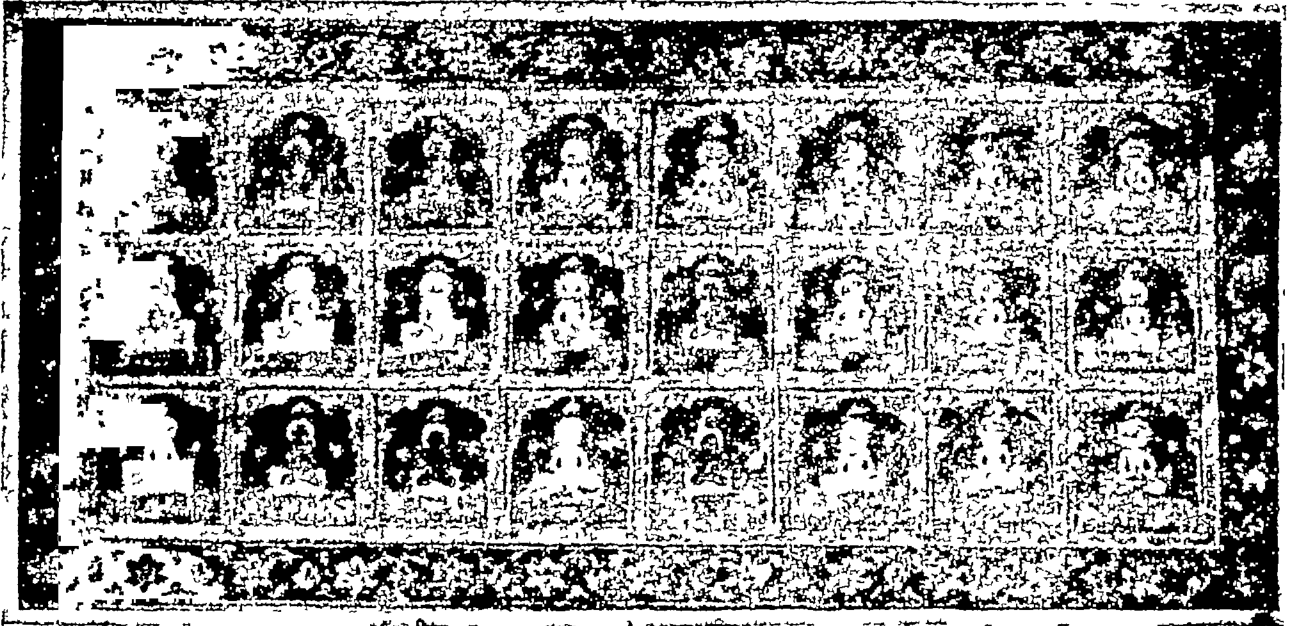
Old manuscript of pārsvapurāna (Padma Kirti) written in samvat 1494 (1437 A D)



Jinadatta Charita Composed in Samwat 1354, and preserved in the Grantha Bhaṇḍār of Jain Temple Paṭodi, Jaipur

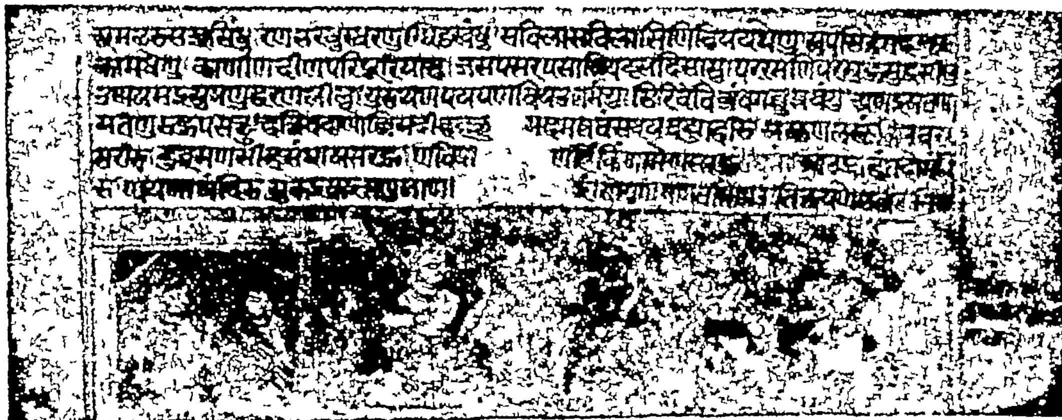
Pradyumna Charita Composed in Samwat 1411 (1354 A D)
Preserved in the Shāstra Bhandār of Jain Temple Badhichand, Jaipur

Wooden Plate of twentyfour Tirthankars according to their colour



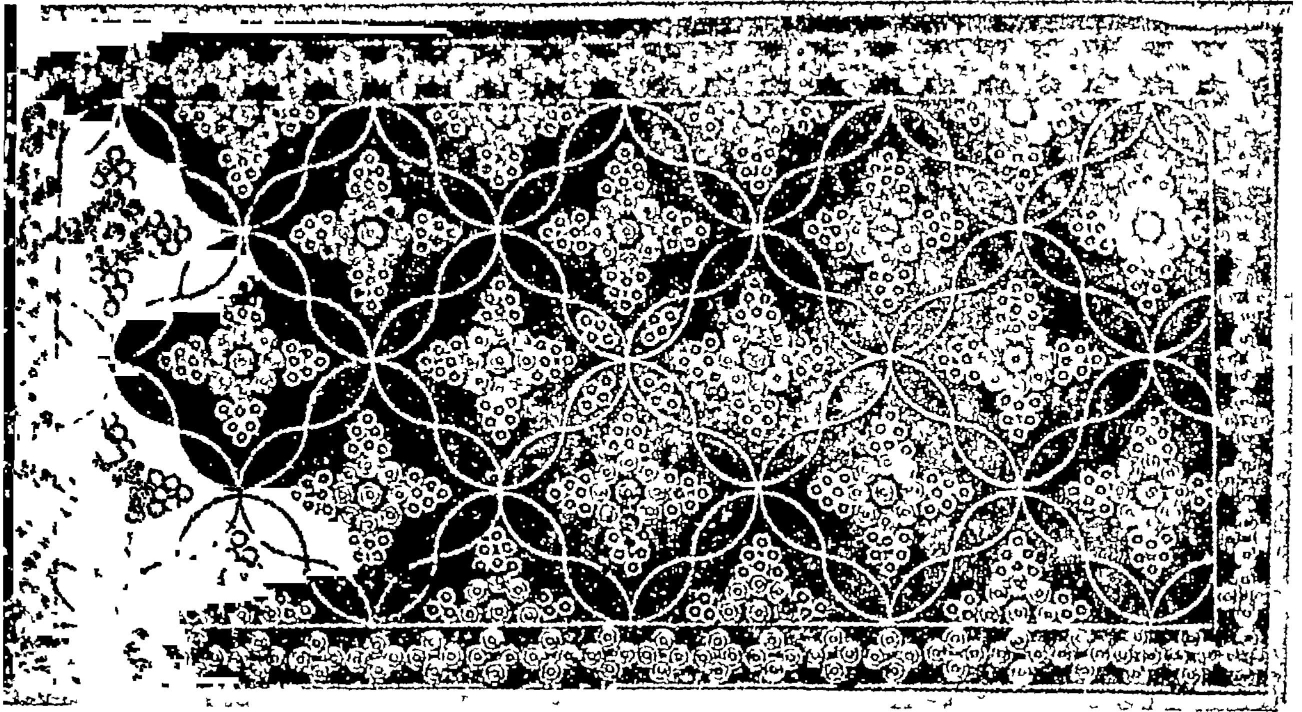
Preserved in the Grantha Bhandār of tholiyā Jain Temple Jaipur

Mahākavi Pushpadanta and Minister Bharat



Illustrated Ādipurāna Dated 1538 A D. preserved in the Shāstra Bhandār of Badā Mandir Jaipur

Pandit Sadāsukha Kāslīwāl of Jaipur (19th Century)



Preserved in the Grantha Bhanḍār of Chodhariyān Kā Manḍir Jaipur

One illustration from Yashodhar Charita Dated 18th Century



Preserved in the Grantha Bhanḍār of Pāndyā Lunkaran, Jaipur